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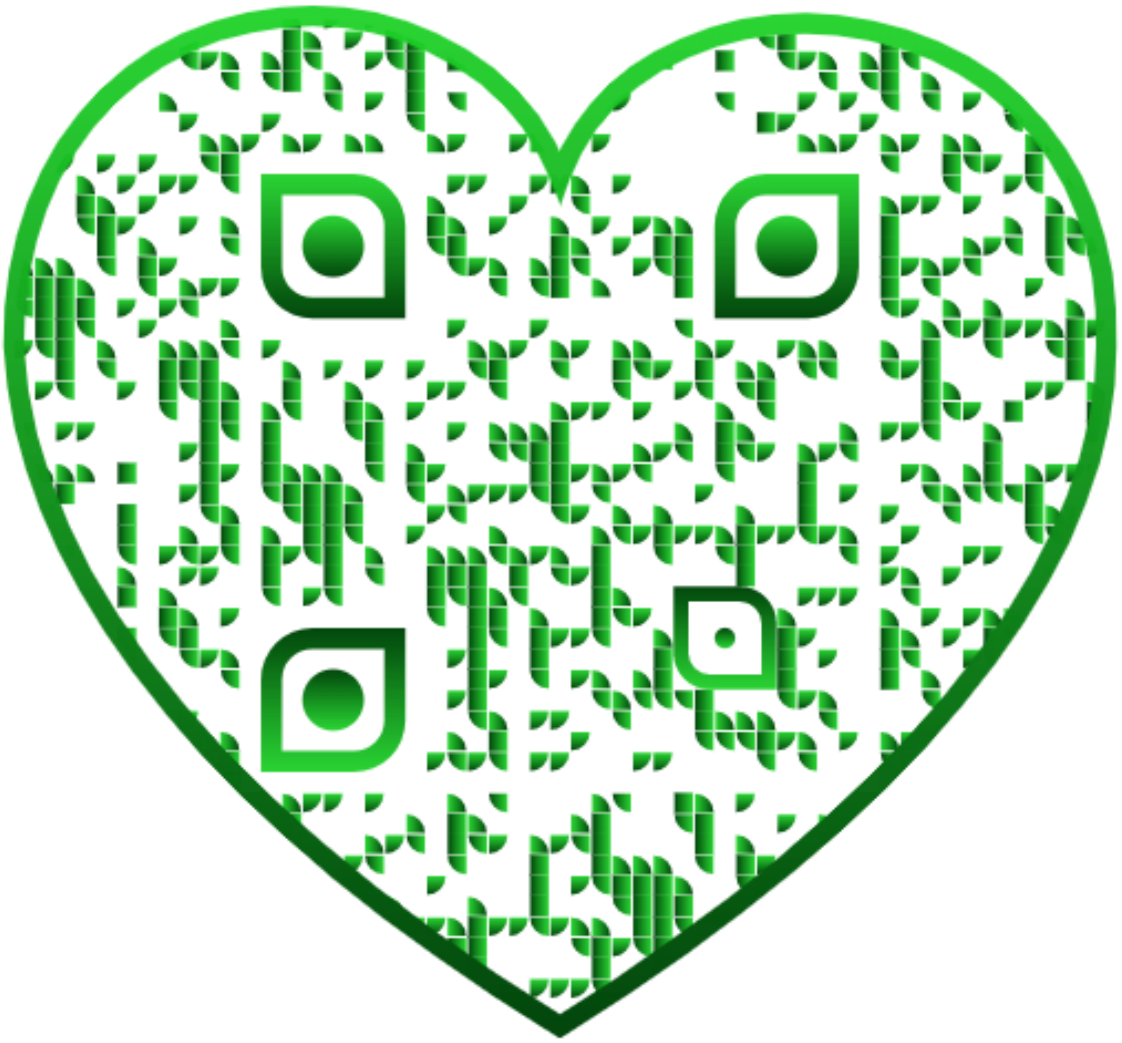

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

FRANZ FERDINAND

Right Action

If you think teachers have long holidays, consider Franz Ferdinand. With a whopping four years since their last album, the Scottish four-piece have a fair claim to being the slackest band in the business. But maybe it's with good reason, because things were looking a bit iffy last time around. Their 2009 record, 'Tonight: Franz Ferdinand', was just so-so. The class of 2004 were dropping like flies around them. They'd never quite matched the success of 'Take Me Out', and common sense said they never would. Fast-forward to 2013 and early reports on the new album sounded equally hit-or-miss, not least because they were working with members of Peter Bjorn & John – themselves a whistling one-hit wonder.

The band sound as spry as Mo Farah after a vitamin shot to the bum

But, lordy lord! Here's the sort-of title track to forthcoming album 'Right Thoughts, Right Words, Right Action', and the band are sounding as spry as Mo Farah after a vitamin injection to the jacksie. It's got familiar Franz tropes – biting lead guitar, clever lyrics ("*Come home, practically all is nearly forgiven*" comes from the back of an old postcard Alex Kapranos found) and coyly voiced breakdowns. But there's also a stomping rhythm reminiscent of Wings at their most thumbs-uppy and a fiddly guitar line fit for an East End knees up. For the big comeback, it's right time, right place, right song. ***Dan Stubbs, News Editor***

ALUNAGEORGE

Bad Idea

The London celesti-pop duo confront a lover who is a waste of space on the B-side to next single 'You Know You Like It'. "*I know you get your kicks from your messy life/Don't follow me with your fuss and strife*", Aluna coos, over George's web of bloops.

Emelie Joy, writer

WHITE LIES

There Goes Our Love Again

Like putting a massive magnifying lens on the sun, 'There Goes Our Love Again' focuses White Lies' overwhelming synth-rock heat into a pin-point pop laser burning their best tune yet full-force into your melting face. The sentiment is precise and cutting, sheer delectable devastation. There's nothing little about these Lies.

Mark Beaumont, writer

SCOTT & CHARLENE'S WEDDING

Lesbian Wife

Hooky guitar riffs and luscious melodies accompany Australian expat Craig Dermody's laconic post-punk drawl on this ode to NYC during Hurricane Sandy. The highlight of forthcoming album 'Any Port In A Storm', it's well worth ignoring the rubbish *Neighbours*-referencing name.

Lucy Jones, Deputy Editor, *NME.COM*

BIFFY CLYRO

Wooden Souvenir

On their most recent albums, The Biff have been happy to plough the fields of rock and harvest arena-sized anthems. This B-side from the Scottish trio's 'Opposite' EP sees them returning to the squalling math-rock furnace from which they were born. Best enjoyed loud, moshing and, of course, shirtless.

Kevin EG Perry, Assistant Editor, *NME.COM*

BLOC PARTY

Ratchet

A bit like hearing your mum say "sick", it's kind of wrong that Bloc Party have a song named 'Ratchet'. Nevertheless, this is a rocket-fuelled new one, with Kele Okereke tackling the fast-paced verses alongside a chugging chorus of "*just make it count!*". It's sure to fit snugly next to 'Helicopter' and 'Flux' come their headline slot at Latitude this month.

David Renshaw, News Reporter

DRAKE FEAT. SAMPHA

The Motion

Everyone's favourite sad-rapper is resigned to the fact that people are moving on. Likely to be one of the slower, more reflective moments on Aubrey's forthcoming album 'Nothing Was The Same', Jessie Ware collaborator Sampha ups the melancholy with a sweet, deep harmony.

Siân Rowe, Assistant Reviews Editor

FLORENCE WELCH & DEV HYNES

I Love It (Icona Pop cover)

Dev Hynes has many a muse, including Solange, Sky Ferreira and Mutya Keisha Siobhan. Now a clip of Hynes duetting with Florence Welch last month at a charity gig in New York has slipped online. It's a stripped-back cover of the Icona Pop smash 'I Love It', but witness some fine air-piano work by Flo.

Phil Hebblethwaite, writer

ELLERY JAMES ROBERTS

Kerou's Lament

On the face of it, it's hard not to think of WU LYF's demise when reading the lyrics to Ellery Roberts' comeback 'Kerou's Lament'. "*Life in this coma/It's hard to stay sober*", he growls at one point. But sampling Lil B and Daniel Pinchbeck pushes the track far further off piste than Ellery's old band ever got.

Danielle Reed, writer

WILLIS EARL BEAL

Everything Unwinds

Beal's debut album, great though it was, was a difficult beast to get to grips with. The haunting 'Everything Unwinds', a subdued soul brooder played by a poltergeist on an acoustic, offers the first real hint that, aided by studio trickery, he's about to realise all that initial potential on follow-up 'Nobody Knows'.

Matt Wilkinson, New Music Editor

PIETER VAN HATTEM

UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

OPIUM, ZEN AND DEATH: MGMT'S MAD NEW ALBUM

*After the commercial flop of 'Congratulations', **Mark Beaumont** finds the psych duo more confident, but still a bit weird on album three*

MAIN EVENT

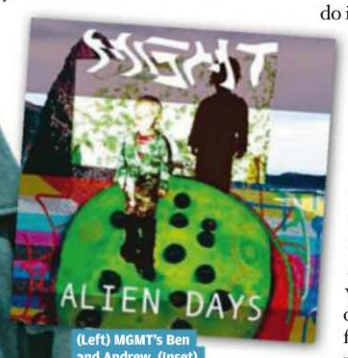
They're sacrificing newborns in the White House. They're reading your emails and watching you with surveillance drones. They're shrouding horrific and shocking truths in religious rhetoric and faux respectability. And they're even exerting an influence on the new MGMT album. "There's this blog called *Rigorous Intuition*," says Andrew VanWyngarden of an online conspiracy theory site he became engrossed in. It inspired new MGMT track 'Cool Song No 2', a jaunty piano melody turned evil with electronic throbs and doomy fuzz. "This Canadian guy who does it just goes way too deep on the most messed-up stuff that's happening. I enjoy reading it, but I hope it's not really happening because it's the most sadistic, awful stuff. You can go to this blog and spend a couple of days reading and just crying."

And that – along with love letters to death, opium addiction and the frustrations of Zen meditation – is one of the concerns of MGMT's *least* paranoid album to date. Apparently. "We're feeling a little bit more at ease and ready to take whatever comes our way," says VanWyngarden of 'MGMT', the psych-heavy, experimental third record he's made with bandmate Ben Goldwasser. "First and foremost we feel like we've made a really good album that reflects who we are right now, which is a little bit less distraught, nervous and paranoid than we were three years ago. For lots of different reasons, 2010 was a wild ride for us."

Ah yes, 2010: year of 'Congratulations'. Three years ago, MGMT followed the breakthrough 2008 debut 'Oracular Spectacular', famed for its chart-worthy pop hits 'Time To Pretend' and 'Kids', with the challenging, prog-slanted second album 'Congratulations'. Though it inspired an influential few, including Tame Impala and other psych-loving new bands, the masses were baffled. "People were *angry* about us not conforming to what their notion of what MGMT should be," says VanWyngarden. "I was always surprised that psychedelic folk-rock could be so divisive. It's this gentle, flowery, soft thing and people reacted to it like we'd put out an album of metallic scraping sounds."

> ***"It's a pretty crucial point in our career"***
> ANDREW VANWYNGARDEN

In many ways, MGMT had simply lived up to their early promise – formed at Wesleyan University, Connecticut, their primary role was that of provocateurs. "We were trying to play these shows that were basically over-the-top pranks," says Ben. "So it's always been in our heads that we were a band that had this pop side but also wanted to play around and do it differently." Despite this, there was a sense they'd tossed aside the chance of pop stardom with 'Congratulations'. "Our reaction to people wanting us to become these mega pop stars went to prove that that was not who we were supposed to be," says Andrew, sagely. "At least we figured that out and didn't go down a path that felt dishonest. We really enjoyed the craziness of 2008, but it put us through the wringer."



(Left) MGMT's Ben and Andrew. (Inset) Artwork for the 'Alien Days' single

Following 'Congratulations', 'MGMT' is likely to be the album that confirms whether the duo are ever going to be a pop concern again, or is the proggy direction the *real* MGMT. It's a make-or-break moment, but the band say that wasn't a concern going in. "We didn't want to get into that vortex of thinking about that because that would just add a lot of pressure on us," Andrew says. "We knew when we were recording the album that it's a pretty crucial point in our career, but even if Ben [Goldwasser] and I were to go into the studio and go, 'Today we're going to write a two-chord pop song', we'd have a symphony in nine parts four hours later. That's just what's happening with us right now."

After taking most of a year off to "become New Yorkers again" in 2011, MGMT reconvened in VanWyngarden's Brooklyn home studio early in 2012 to jam for hours, keen to experiment further on their third album. "I would say that 'Congratulations' was a more paranoid album [than 'MGMT']," says Goldwasser. "That was written coming off of a really intense run of touring and we didn't really give ourselves any kind of a break, so the paranoia and lack of feeling that we were in control, I think that came across on 'Congratulations' a lot. The way that we wrote the music, it was intentionally uncomfortable. On the new album we wanted to make something that you could really sink into."

Part of that experimentalism included playing around with a bunch of new toys. "Ben brought over a bunch of keyboards, these modular synthesizers called The Phoenix, a sequencer and oscillators," says VanWyngarden, "so he was there looking like a mad scientist patching stuff in and I was there playing drum machines and keyboards." These lengthy jams gradually morphed into proper songwriting, and the original demos eventually making their way to Cassadaga, New York's Tarbox Road Studios, where the band moved to record the album with regular producer Dave Fridmann in March 2012. It took a year to complete, even though the original jams ended up forming the basis of much of the album. "We realised we were very happy and productive when we were doing these improvisations and freeform things," Andrew explains. "So we started steering some of the jams and finding moments that could become songs."

Among the tracks that emerged as the recording of 'MGMT' progressed were a cover of Faine Jade's 1968 psychedelic folk classic 'Introspection', their recent Record Store Day release 'Alien Days' ("It incorporates some of the feelings that we experienced with the first and second albums," says VanWyngarden), a burst of clattering, misanthropic buzz-pop vitriol called 'Your Life Is A Lie' and a mystical, hallucinogenic sprawl called 'Mystery Disease', inspired by an ill friend and Steven Martin's book *Opium Fiend*. "He's this guy who was obsessed with opium paraphernalia and that era of opium use in the late 1800s, then got addicted to it," says VanWyngarden. "It's got the wispy spirit of opiate drugs crawling through it."

Resembling Animal Collective, My Bloody Valentine and Tame Impala, 'MGMT' is a timely consolidation of the burgeoning psych scene they themselves inspired. "It's flattering to hear Tame Impala say that we were inspirational to their music," admits VanWyngarden. "They've been inspirational to us too, especially their live show, it's top notch."

"I do think that 'Congratulations' reached an audience of musicians who were excited about the fact that a band did what they wanted and made something really cool," adds Goldwasser. "Maybe we helped start something. It does feel like a much more comfortable environment to be putting out an album like ours than it did a few years ago. You can tell when a band is trying to write their hit over again, and I think we did the right thing. At this point we have a blank canvas as a band. This album is not going to shock anybody in a negative way, and I also feel like it's something totally new coming from us."

THE DETAILS

TITLE: 'MGMT'
RECORDED: Tarbox Road Studios, Cassadega, NY
PRODUCER: Dave Fridmann
RELEASE DATE: September 17, 2013
TRACKLISTING: 'Alien Days', 'Cool Song No 2', 'Mystery Disease', 'Introspection', 'Your Life Is A Lie', 'A Good Sadness', 'Astro-Mancy', 'I Love You Too, Death', 'Plenty Of Girls In The Sea', 'An Orphan Of Fortune'
THEY SAY: ***Goldwasser:*** **"[Self-awareness] was one of the thematic things that we were really into exploring on the album. Calling it 'MGMT'... I think it is an introspective record."**

DAN KENDALL

IPC

Andrew WK, with over 20 hours to go. (Right) Guest drummers Chad Smith and Cuba Gooding Jr

I GET SWEATY

Andrew WK completes arm-busting 24-hour drumming marathon

On June 20, Andrew WK finished a 24-hour drumming marathon in New York's Times Square, making him the holder of the dubious-sounding record for 'longest drum session in a retail store'.

The 'Party Til You Puke' hitmaker suffered few ill effects from the challenge, but said his "sense of timeline began to get very distorted". "I've had people tell me different events I have no recollection of," he told *NME* on the phone as he packed his bags for a gig in Michigan. "And instead of my ears being blown out, my hearing – the detail – actually seemed to improve. I remember, at certain points, starting to think about the nature of drumming at a very philosophical level."

The feat was performed to coincide with the O Music Awards, but from Andrew's point of view it was "just for fun". But it's improved his drumming skills, too: "It was like doing 10 years' worth of drum lessons in one day. Recommended!"

24 HOURS OF WK POWER

HOUR 0

"I sat down at 7pm local time with a cold resolve to get through it. I had told myself I would – that was all that mattered."

HOUR 1

"The first guest drummer to join me on the second kit was Questlove from The Roots – he was a calming and energising presence."

HOUR 5

"Actor Cuba Gooding Jr was my latest guest. He played the triangle."

HOUR 12

"At 7am, the sun was rising. It was great to be halfway there and I felt a new hopefulness. My back was killing me."

HOUR 17

"With seven hours left, I suddenly felt very close. There was a buzz in the location. But suddenly the number seven sounded really huge."

HOUR 18

"I started to have an out-of-body experience. I was watching myself drum. Weird."

HOUR 20

"I realised I hadn't been to the bathroom since the challenge started."

HOUR 22

"Chad Smith [of Red Hot Chili Peppers] was the last guest drummer. The hour he was there was the hardest I drummed."

HOUR 24

"When it was over, I could barely move. The fact that it started and finished at 7pm made it feel surreally like it was all one day."

BEAT THAT!

Andrew WK isn't the only skins-smashing record breaker...

YOUNGEST DRUMMER

American Julian Pavone is the youngest professional drummer. Born in 2004, he released his first album, 'Go Baby!', at just 20 months old.

LOUDEST DRUMMER

The noisiest drummer in the world is Col Hatchman from Australia. Playing with his band Dirty Skanks, he hit a peak of 137.2 dBA.

FASTEST DRUMMER

Eric Okamoto set the new world record for double paradiddles (two single strokes followed by a double stroke), by doing 1,198 inside a minute.

IPC

WE LOVE IT

Icona Pop feat. Charli XCX's 'I Love It' is set to be one of the songs of the summer. Here's the story behind it

Icona Pop and (inset) Charli XCX

Already a smash in the States, the UK too is now screaming along to the massive chorus of 'I Love It' by Icona Pop featuring Charli XCX. *NME* spoke to the Swedish electro duo and the song's writer, Hertfordshire girl Charli, about how they turned a break-up song into a crossover pop banger.

CHARLI XCX

When did you write 'I Love It'?

CHARLI XCX: "Two years ago. I was in Sweden doing sessions for my album with [producer] Patrik Berger. He sent me this rough track and I wrote the topline melody and lyrics in my hotel room in, like, 30 minutes. When I took it to Patrik the next day, he freaked out."

Why didn't you record it yourself?

"What me and Patrik did originally was this kind of Village People singalong track. I wasn't feeling it. It was really spooky when Icona Pop heard it and it was so relevant to them because they were going through the kind of break-up shit in the lyrics. They sang over my demo vocal, which is still on the track, but they really fucked with the track and took it in a new direction."

Do you regret giving it away?

"No, they're totally owning it. I sang it with them at South By Southwest, though, and it was this real girl-power moment."

ICONA POP

Why did 'I Love It' appeal to you?

AINO JAWO: "It's about getting through a really bad heartbreak and we were going through that at the time. As soon as we heard it, we knew we wanted to adopt it."

How is your version different from Charli's original demo?

CAROLINE HJELT: "The original was more cute, in a way. Charli's vocal was really cool and cocky, but we wanted the track to sound more Icona Pop, so we took it to another producer called Style Of Eye. He made it exactly how we wanted it to sound."

Did you know it would be a smash?

AINO JAWO: "We had a good feeling but we had no idea it would be like this! We're happy people are understanding, because we like to disguise heartache in huge dance tracks."

MONAE MAKES THE WORLD GO ROUND

*Musical polymath **Janelle Monáe** is returning with a new album in September. Here's everything you need to know about it*

HER DEBUT IS A TOUGH ACT TO FOLLOW

Released in 2010, Janelle Monáe's debut 'The ArchAndroid' was a bonkers but impeccably stylish concept album combining Afro-futurism, elements of director Fritz Lang's Art Deco sci-fi classic *Metropolis* and messianic robots. How do you follow that? With more high-concept music and some huge guests, of course. The Kansas-born artist's new album, 'The Electric Lady', features singer Miguel, Erykah Badu ("I consider us both to be alpha females") and funk legend Prince.

> *"I consider myself an alpha female"*
> JANELLE MONAE

IT'S NOT NAMED AFTER THE NEW YORK STUDIO (OR THE 1968 JIMI HENDRIX ALBUM)

Instead, 'The Electric Lady' is a reference to an imaginary woman Monáe started painting when listening to her track 'Mushrooms & Roses'. Each night she'd paint the same female silhouette until she'd produced over 100. "I actually went to talk to a professional about some other things, but one of the things I brought up was this woman," says Monáe. The shrink advised her to name the woman, and the Electric Lady was born. So who is she? "Someone who cares for the community, who has her own perspective on making love and what love is."

IT'S HARD TO DESCRIBE

Jerky funk track 'QUEEN' is out now; the rest of the album is soulful and theatrical. 'Primetime' is a soaring R&B ballad, while the title track is a sumptuous, radio-friendly epic that brings Monáe's vocals to the fore. In fact, Monáe's vocals have become her number one priority. "I've reached a new place in my voice that I am excited to share," she says. "I think my range has gotten broader and as a result I just started experimenting more with the voice."

SHE'S BEEN LEARNING FROM THE GREATS

Playing with Prince at Madison Square Garden and Stevie Wonder at Rock In Rio has rubbed off on Monáe – it's encouraged her to start playing more piano and guitar, she says. She was also inspired by a visit to the Bowie exhibition at London's Victoria And Albert Museum. "It helped me understand where he's come from," she says. "His imagination, his love for reading and ideas, new concepts. There was a quote from him that said he was 'ahead of himself'. I sometimes think Janelle Monáe, the artist, is ahead of Janelle, the girl from Kansas, and I'm just catching up with her."

SHE STILL LOVES SCI-FI

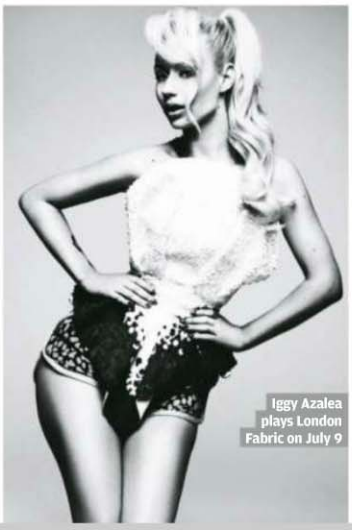
Influences on the new album include the sci-fi author Octavia E Butler and her book *Wild Seed*. "It has this heroic figure who was morphing into these different animals," says Monáe. Sci-fi movie composer John Williams (responsible for the *Star Wars* score, among others), meanwhile, influenced the album's strings. Documentary maker Adam Curtis played a part, too: his BBC series *The Century Of The Self*, which looked at the birth of spin and PR, was a major thematic influence. "It was all about how individuals and corporations manipulate us and manipulate the masses, and that really sparked the political, rebellious side of the album."

Janelle and Stevie Wonder at Rock In Rio together in 2011. (Left) the book that influenced her album

IT'S ALL ABOUT EMPOWERMENT

The rule-breaking, 'be yourself' attitude of 'QUEEN' encapsulates the empowering message of 'The Electric Lady'. "Even if it makes others uncomfortable, I want to love who I am," she says. "From my music to the way that I dress, I won't allow myself to be oppressed. I won't allow myself to be a slave or controlled by anybody's belief system."

JANELLE MONAE WORDS: LUCY JONES PHOTOS: MARC BAPTISTE, JOEY MALONEY, GETTY


Iggy Azalea plays London Fabric on July 9

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Beck performing 'Song Reader' live in Santa Cruz, May 19, 2013

BECK ONCE AGAIN

Beck returns with another new track, but there's no album in tow

Five years after his last proper record, and seven months since 'Song Reader', his unrecorded 'book album', Beck is back with... another non-album. Two weeks after putting out a glitchy yet homely new track called 'Defriended', he's just released its follow-up, 'I Won't Be Long' (the QR code below links to the song on YouTube). Beyond that, he has plans to release another single. Then another. None of which are due to be collated into anything like an album.

"I was working on these songs that I've had hanging around a long time," explains Beck from Paris, where he's preparing for a show. "For 10 years I've been talking about putting out a series of 12-inch singles, one at a time. But I was holding them back 'cos I wasn't sure what I was doing with them. And I just felt like I wanted people to hear them."

Artwork for Beck's new track, 'I Won't Be Long'

Rather than a bag of random assortments, there is, he suggests, still an emotional centre to what he's been composing, "but it's hard for me to say how they connect". The most obvious thread is Swedish painter Mamma Andersson, whom he has chosen to do the artwork for the entire series of singles. "I like the way she takes domestic scenes and almost stages them. There was a familiarity yet an otherness, which was similar to what I was trying to capture in the songs," he says.

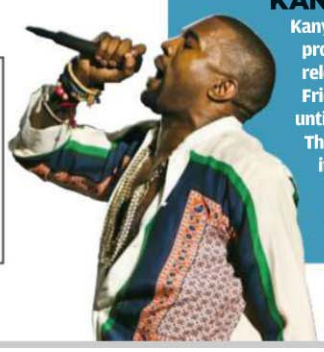
At the same time, Beck is winding down his 'Song Reader' project, a series of 'tracks' released as a package of sheet music and open to interpretation by the general public. It was, he says, an idea he'd been toying with for almost 10 years, and despite its anachronistic tone, it was the rise of user-generated content that gave him the will to actually follow through with it.

"I watched a lot of the videos of people doing covers [of 'Song Reader']. There were two elderly men on bongos and piano. There were some where it was a family sitting round playing together, and the *New York Times* staff put together an impromptu orchestra to do a version. That was good."

To round off the project, Beck has performed the tracks at London's Barbican and in San Francisco. Both shows were crammed with special guests – the Barbican had Jarvis Cocker, Guillemots and Michael Kiwanuka; Charlotte Gainsbourg and The Staves played San Francisco. "We had the in-house orchestra from Nasa too," says Beck. "They came out in space suits and did a version."

> *"Being a pop star wasn't something I tried to do"*
> BECK

The future remains uncertain for Beck, whose debut album 'Golden Feelings' is 20 years old this year. He will be playing a gig on a train with conceptual artist Doug Aitken. He's going to South America later in the year. But as yet, no tour is planned. He also insists he's not turning his back on his place in the mainstream. "I never 'tried'," he says. "It was whatever I was doing. Being a pop star wasn't something I really campaigned for."



ALBUMS? WHO NEEDS 'EM?

Four others who (temporarily) cast off the long-player

THE A-Z SERIES

ASH

Ash challenged themselves to release 26 singles – one a fortnight for a year, from October 2009 to September 2010. They were later compiled for the 'A-Z Series' album.

RADIOHEAD

In 2009, Thom Yorke was suggesting that the ultimate albums band were giving up on the form. "None of us want to go into that creative hoo-ha of a long-play record again," he said. By 2011, the band had put out 'The King Of Limbs'.

THE SMASHING PUMPKINS

Always the auteur, Billy Corgan decided in 2008 that "our primary function now is to be a singles band... We'll still be creative, but in a different form." But – whoops – 'Oceania' slipped out in 2012.

KANYE WEST

Kanye's GOOD Fridays project was set up to release a track every Friday from August until December 2010. Three of them made it onto the final 'My Beautiful Dark Twisted Fantasy' album.

(Main) Protestors in Istanbul. (Below) The Away Days; a silent protest in Taksim Square

"IT'S NOT ABOUT POLITICS, IT'S ABOUT BASIC HUMAN RIGHTS"

As protests continue on the streets of Turkey, local band The Away Days tell ***Patrick Reevell*** *how some of the biggest names in music are backing their fight*

It's a month since a peaceful demonstration against the building of a shopping mall over the last green space in central Istanbul exploded into a nationwide rebellion against the authoritarian regime of Turkey's long-time Prime Minister, Recep Tayyip Erdogan. Hundreds of thousands have taken to the streets, turning cities into battlegrounds as police barraged unarmed protesters with tear gas and water cannons, in what has become the country's most serious crisis in a decade.

One of Istanbul's up-and-coming bands, indie four-piece The Away Days, unexpectedly found themselves sucked into the chaos after they joined demonstrators in Taksim Square, where the protests began. Having just played a breakout gig at South By Southwest, these unsigned meditative shoegazers were initially hesitant to join the protests, but the brutality meted out by police convinced them to get involved.

"We're not a political band – we're not like The Beatles," lead vocalist Oguzcan Ozen tells *NME*. "But when we saw how the police attacked those people, we went out to protest among thousands of other people. It's not about politics, it's about protecting basic human rights."

The four bandmates started visiting the protest camp in Gezi Park next to Taksim Square, which grew into an impromptu music festival. Istanbulites pitched tents and strummed guitars; food stalls appeared alongside political information booths of all stripes. But after two weeks, Turkish police put a brutal end to the party, shattering the camp with armoured cars and tear gas, injuring dozens. Five thousand people have been injured nationwide since the protests began, with five people killed and at least a thousand arrested. Erdogan says that there can be no negotiation, calling the protesters "vandals".

The Away Days' drummer Berk Tekelioglu was seriously hurt when a tear gas canister hit him in the head, days before Gezi was cleared. "It was one of the worst things that's ever happened to us," said Ozen. "The police fired right into the crowd. Berk's OK now, he has a cool scar on his face."

The crackdown has since touched Istanbul's music scene: the One Love festival on June 20, where the band were due to play alongside their heroes, Foals and The Vaccines, was cancelled, victim of a new law banning alcohol advertising. The legislation is one of several measures passed by Erdogan's moderate Islamist, Justice And Development Party (AKP), seen as imposing Islamic rules on Turkey, a traditionally secular country.

"The government is intervening in people's lifestyles, which is a main reason why these protests have gotten so big," said Ozen. "Turkey is not Iraq or Iran. I want Erdogan to resign."

At the time of going to press, an uneasy truce hangs over the centre of Istanbul. Protestors have changed their tactics: they now stand silently for hours, or just read books in front of the police. The band say they will continue to protest until the policemen behind the attacks are brought to justice.

With Turkish media restricted (major news channel CNN-Turk showed a documentary about penguins at the height of the violence), Ozen says it's important that Western music stars use their mass following to spread the word about repression in the country.

Big names, including Thom Yorke, have been tweeting their support. Zachary Francis Condon of Beirut has been seen playing on the streets near Gezi. Ozen is particularly grateful to Justin Young of The Vaccines: "He's always asking how we are, what the situation here is. The Vaccines are one of the most inspiring bands for us and Justin really cares about people."

The Away Days named themselves after their sense of not belonging in Istanbul, but the peaceful protests have somehow made them feel more at home. "In two weeks a generation has awakened," says Ozen. "I want to say to Erdogan: don't bother us. Don't touch our music. Don't touch our rights."

GETTY

Fuck Buttons' Andy Hung (left) and Ben Power

"WE DON'T EXPECT PEOPLE TO LIKE IT..."

They soundtracked the Olympics and went up against the Stones at Glasto. But ***Fuck Buttons*** *aren't toning down their electro-noise for anyone*

Fuck Buttons' two albums to date have been as difficult to listen to as a mechanical bird being shredded to death by a jet engine. They're amazing, but punishing. So it was a bit of a surprise when Danny Boyle and Rick Smith from Underworld chose the duo's song 'Surf Solar' to soundtrack the intro to the Olympics opening ceremony in July 2012, an event 900 million people across the world were watching. It was, says Fuck Button Andy Hung, "emotional".

In the year since then, Andy and fellow Fuck Button Ben Power have been putting together third album 'Slow Focus', which follows 2009's 'Tarot Sport' and 2008's 'Street Horrrsing'. It's out in July, a month after the band clashed with The Rolling Stones (who were on the Pyramid Stage when the duo headlined Glasto's Park Stage on Saturday night). Time, then, for the duo to capitalise on last summer's exposure with an album light on fuzz and heavy on melodies?

Nuh-uh. If anything, 'Slow Focus' is Fuck Buttons' darkest record yet. Seven tracks of intense, pummelling electronica, four of which are over six minutes long, it beats the living shit out of your ears. Aware that more people are waiting for new Fuck Buttons music than ever before, Andy says, "We don't want as many people to like it as possible, we want as many people to give it a chance as possible. We don't expect people to like it. But we want them to try it."

The Olympic opening ceremony and (right) the 'Slow Focus' sleeve

Do you guys enjoy making punishing music?
Ben: "I definitely do. It's nice to be all-encompassed by something like that. The disorientating nature of sound is an interesting thing if you can manage it. This is why we used to go to power electronics gigs and stand at the front. It's definitely an idea that is interesting. But it doesn't have any influence when we write or perform."
What do you like to think people are feeling, or doing, when they listen to your music?
Andy: "I always think of them on a bus, because that's where I like listening to music. Especially ours – it's quite driving. 'Tarot Sport' was very pounding, forward music."
Were you tempted to get any guests on 'Slow Focus'?
Ben: "It works best if it's just Andy and me. It's a very unique relationship."
Andy: "We gave Lady Gaga a ring though, didn't we?"
Ben: "Keith Richards couldn't make it."
Did you feel any pressure, post-Olympics?
Ben: "The album had all been written before the Olympics. We wanted to avoid pressure, it's detrimental to writing."
How does this album differ from the last two?
Andy: "Emotion is quite important for us. It was important for us to change and get new things on this album, and there are emotions there we haven't explored before. They're darker."
Are these emotions you hadn't previously experienced?
Ben: "Not necessarily, more an emotional palette that we didn't explore on the last record. To do so we were using a lot of different instrumentation."
What kind of instrumentation?
Ben: "All sorts. It's hard to pinpoint one particular thing because we write live. When we write we don't sit at a computer adding bits and bobs, we sit across the table from each other plugging stuff in here and there."
Having already had your music played at the Olympics, what would you most like 'Slow Focus' to soundtrack next?
Ben: "The collapse of civilisation. By then everyone will have little chips in their ears we can broadcast through."
How's your new live set?
Ben: " We could do a really long one but the music's quite punishing on our ears as well as everyone else's."
Andy: "We're playing around with some visuals, designing systems. When they're in place we'll invent our own aesthetic."
Ben: "It's interactive."
Has Danny Boyle heard 'Slow Focus'?
Ben: "He'd be scared of it. But no, he hasn't heard it yet. In fact, that's the new stage show right there. Danny Boyle, some sheep on some grass..."

FUCK NO

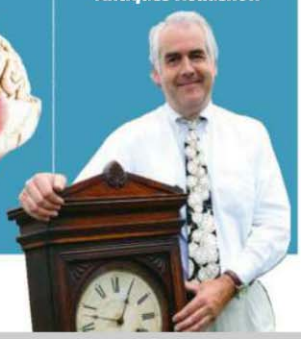
Following last year's Olympic triumph, Fuck Buttons say they want to score "the collapse of civilisation" next. But here are four things that wouldn't benefit from the addition of their brutal electronica...

Your gran's funeral

The birth of Kate and Wills' baby

Brain surgery

Antiques Roadshow



WORDS: TOM HOWARD PHOTOS: GETTY, REX FEATURES

NEWS WEIRD
FROM THE NME NEWSROOM

UP THE RACQUET
Andy Murray says he often listens to Ed Sheeran to help him concentrate prior to a big tennis match. Interestingly, Ed Sheeran listens to tapes of Andy Murray talking when he worries he might sound boring.

Murray: game, set, match

A DIFFICULT STAGE
In other Sheeran news, Ipswich Music Day has named a stage after the (relatively) local boy, despite him not actually performing at this year's event, which takes place on July 7.

SOUL BROTHERS
Barack Obama repeatedly called chancellor George Osborne "Jeffrey" after mixing up his name with that of US soul singer Jeffrey Osborne. Jeffrey's response? Offering to sing a duet with our George. He declined.

THIRSTY WORK
Drake can be seen drinking shots out of his gramophone-shaped Grammy Award in a trailer for his new album. Wonder what he'd get up to with one of our own NME Awards?

Drake: his master's choice

UP ALL NIGHT
Michael Jackson's health reportedly deteriorated in his final days after he failed to sleep for no less than 60 days and nights. If only Andy Murray had lent him his Ed Sheeran album...

SVENGALI FILM: BEHIND THE SCENES

Forthcoming movie Svengali tells the story of a misguided music manager – with a soundtrack by Jake Bugg and The Horrors and a little help from Carl Barât. ***Jamie Fullerton*** *speaks to the cast and crew*

Music managers aren't the best-loved figures in the business, but new movie *Svengali*, about a music mogul in-the-making, attempts to change that. Due this autumn, up for the Edinburgh Film Festival Prize and already garnering hype, it was written by and stars actor/producer Jonny Owen and features *This Is England*'s Vicky McClure. The story is a familiar one: wide-eyed chancer Dixie heads to London and tries to launch a gobby indie band he's discovered. Then come the hilarious consequences.

"Rock'n'roll is the only industry where bad behaviour is encouraged," says Owen, formerly bassist in The Pocket Devils, a four-piece briefly signed to the Sanctuary label in the early '90s.

The Premature Congratulations

"There's comedy in that, and how people in bands are pandered to."

The film, which features Jake Bugg, The Horrors, Miles Kane, The Libertines and more on the soundtrack, is not the first incarnation of *Svengali*. The character of Dixie – inspired by and named after The Pocket Dragons' manager – first appeared in 2008 in a web series produced by Owen and writer Dean Cavanagh. In the web episodes, Dixie traipsed around London music industry hotspots in a huge parka hawking demo cassettes from a plastic bag. It gained a cult following, with fans such as Alan McGee and Carl Barât making cameos. That helped the series gain momentum to the point where *The Hobbit* star Martin 'Tim from *The Office*' Freeman saw it and asked to be involved. With Freeman on board, it was picked up by the Root Films company and a film was given the green light. Freeman plays record store owner Don Reed. "He's one of those London mods who sees Dixie come from the provinces in his parka and goes, 'Mate, you've never heard of Chet Baker or Miles Davis,'" Owen explains. "His shop is vinyl-only, of course."

> ***"There's comedy in the way bands are pandered to"***
> JONNY OWEN

Owen also pulled off a coup in getting Vicky McClure to play Dixie's girlfriend Michelle. "I was driving to Cardiff with my mate Cardiff Dave," Owen explains. "He always plays The Stone Roses' first album just before Swindon, as from there it times perfectly with arriving in Cardiff. So we had to listen to the radio before Swindon, and I heard Vicky in an interview being really funny. I thought she'd be perfect."

Jonny Owen (left) stars as band manager Dixie in *Svengali*

The Premature Congratulations play live

Martin Freeman as store owner and music snob, Don Reed

Dixie with girlfriend Michelle (Vicky McClure)

Carl Barât makes a cameo in the film

"Jonny sent me the viral videos and I absolutely loved them," McClure explains. "He said he wanted me to bring my own influence to the character, help style her. To have that input really helped me want to do it." It could have been seen as an odd casting for a comedic film. McClure is best known for playing Lol in Shane Meadows' *This Is England* movie and the subsequent TV series. Her portrayal of the character, who (spoiler alert!) bludgeoned her on-screen dad to death with a hammer, earned McClure a BAFTA. "As much as Shane has a lot of comedy in what he does, my storylines don't get that," she admits. "But Jonny didn't demand I was funny, he just wanted me to create my own character."

One element of the film that would surely raise some laughs, but sadly wasn't filmed, was Carl Barât being enlisted as an official 'rock star trainer' for the four actors who played the members of the film's horrendously named band, The Premature Congratulations. "We put them in a hotel with Carl for a week," explains Owen. "Carl said, 'There's two ways to hold a guitar: slung low like Peter Hook or high like Lee Mavers or Lennon.'"

"They just needed a bit of extra confidence, and to know the difference between staged chaos and real chaos," laughs Carl, who also appears in the film introducing them onstage at The Old Blue Last in east London. The setting is important: "Because a lot of it's set in London, it has gravitas," Owen claims. "Soho, Shoreditch, Hoxton... it's where you come to try and make it in music. I had emails from kids across Europe and Japan after the webisodes saying things like, 'Oh, that's what The Boogaloo [London pub where The Libertines and Babyshambles played] looks like.'"

You could say that Dixie ploughing his heart and soul into the band echoes Owen's endeavours with *Svengali*. It's been a five-year journey forced through by his willpower and ability to build momentum. But isn't all this just Owen trying to re-live his brief musical career? "Well, I've got a lot of memories," he laughs. "Like in '95 going, 'Why aren't we on the cover of *NME*? The bastards!' And our manager saying, 'The label loved the single, they want to go with it but they're just waiting to see how it develops.' Total lies, ha ha, and we said, 'Brilliant!' But it's different because I've made this band the new Pistols, The Libertines, Oasis or whatever. The manager's the one scrabbling around desperately rather than the band members, like I was."

Hype: it's a funny old thing. No doubt we'll soon find out whether The Premature Congratulations, and *Svengali* itself, end up delivering on it.

SVENGALI: THE DETAILS

THE CONCEPT
Hapless wannabe band manager Dixie (Jonny Owen) heads to London from Wales to make his fortune, stumbling across indie four-piece The Premature Congratulations and trying to make it big with them. Along the way he works with/annoys everyone from his girlfriend Michelle (Vicky McClure) to Alan McGee, Carl Barât and BBC Radio 1's Huw Stephens, who all play themselves.

THE DIRECTOR
John Hardwick, who has made music videos for Blur, Arctic Monkeys and Manic Street Preachers.

THE CHARACTERS
Paul 'Dixie' Dean (Owen) is the main man, along with girlfriend **Michelle Long** (McClure), record store owner **Don Reed** (Martin Freeman) and music industry-type **Horsey** (Roger Evans). The band members are played by **Michael Socha** (*This Is England*), **Dylan Edwards** (*Pramface*) and **Joel Fry** (*White Van Man, Plebs*). *The Mighty Boosh* actor **Matt Berry** also appears, alongside **Maxine Peake** (*Shameless*) and comedians **Katy Brand** (*Katy Brand's Big Ass Show*) and **Morwenna Banks** (*Saxondale*).

WHERE TO WATCH IT
Svengali premiered at the Edinburgh International Film Festival and will be screened at Latitude (July 18–21) before going on general release in the autumn.

IPC

NME EXTRA

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GRAB A PIECE OF THE ACTION!

*Go for glory in the **2013 NME Photography Awards with Nikon** – or vote online for the chance to win top Nikon gear*

The best rock photographers know that with just one click of a shutter, they have the power to capture a moment that can define a generation and live forever in music history.

Whether it's Arctic Monkeys' debut gig in the murky back room of a Sheffield pub or the moment Mick Jagger swaggered onstage for The Rolling Stones' first-ever Glastonbury performance, the winners of the NME Photography Awards with Nikon know that great rock photography can plant an image in people's minds that will stay with them for a lifetime.

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Nikon knows that it's all about catching those iconic moments – from David Bowie thrashing Mick Ronson's guitar with his teeth to Harry Koisser from Peace throwing himself into an adoring crowd – and turning them into a shot you'll want to keep forever.

The Nikon 1 J3, with its super-fast shooting speed and ultra-light aluminum frame, is perfect for letting you get right up close to the action. For professionals, the Nikon D600 will take your photography to the next level. Its 24.3-megapixel sensor will let you capture every flick on Dave Grohl's drumkit, while recording HD movies. And its weather-sealing means you can shoot in the worst mud and rain the British festival season can chuck at you.

And this year, for the first time, we're offering readers who vote in the Awards the chance to win a Nikon Coolpix S9500, with a 22× zoom and built-in Wi-Fi that allows you to share your snaps and videos instantly using a smart device.

So what are you waiting for? When last year's winners Andy Hughes and Matt Richardson entered in 2012, it ended up changing their lives. And don't forget – you could bag yourself a Nikon Coolpix S9500 just for voting. So head to *nme.com/photoawards2013* now!

The Nikon 1 J3 compact range

"THE COMPETITION HAS OPENED SO MANY DOORS FOR ME..."

***Andy Hughes**, 29, won the Live category and was also the overall winner of the 2012 NME Photography Awards with Nikon*

"When I moved home to Telford after university, I got to know a few bands in the area and started shooting their gigs, which built up my experience and portfolio. I learned so much in those couple of years, and slowly started to get work published.

"My winning shot was of Spector at the Temple Room at the Institute in Birmingham, which is the smallest room in the venue. It doesn't have a photo pit. The show was rammed because Swim Deep were supporting, and they were a local band who'd just broken. When Spector came on it all just kicked off – everyone was reaching forward to touch Fred, the singer. I was stood on my tiptoes for most of the gig. I held my camera in one hand and I was trying to get over the top of everybody. I was really in the thick of it. It was the best gig I've ever photographed.

"Since I won the competition, so many people have contacted me and want to work with me. Having the backing of *NME* allows me to jump into things that I might not have been able to before. It's opened so many doors for me. It's such an honour and a privilege just to get shortlisted in one of the biggest, most well-known and well-respected music magazines there is. It's a great accolade to have.

"The fact that I can combine my two biggest passions in life as a job is just amazing."

Spector: last year's winning shot in the Live category

***Matt Richardson**, now 19, from Bournemouth won the Under 18s category*

"I've been taking photos at gigs since I was about 14. I realised that music photography was all I wanted to do, so I started a photography degree at Arts University Bournemouth.

"My winning photo was of Tribes on the NME Awards Tour. I was just taking pictures, enjoying the set, when Johnny, the singer, jumped in the pit. I scrambled up onto the barrier to get a good angle and managed to get one really great shot. When I found out I'd won, I ran to my local newsagents and bought every copy on the shelf! At the prize-giving in London, I met some of the *NME* team and secured a week's work placement on the photo desk. This summer I'm planning to shoot lots of festivals, including Bestival and Glastonbury, and I've got another placement at NME.

"It's quite hard to be taken seriously at first with music photography, but when you've got the prestige of *NME* behind you, you feel proud. In the future I'd love to shoot NME features, or even be an official tour photographer for a band. That would be amazing. I'm focusing on working my way up to that."

Tribes: the 2012 Under 18s winner

Nikon
At the heart of the image

ANDY HUGHES, MATT RICHARDSON

TALKING HEADS

WHY WE MUST SAVE BELFAST'S 'TEENAGE KICKS' MURAL

*Last week, authorities erased Belfast graffiti quoting The Undertones' 'Teenage Kicks', painted in honour of late BBC DJ John Peel. The band's bassist, **Mickey Bradley**, is among those raging against its removal*

The original Undertones graffiti, on Belfast's Bridge End flyover

Peel voted 'Teenage Kicks' his favourite single of all time

The Undertones in 1978

I'm not entirely sure who decided to paint over this mural in Belfast. Presumably someone in the Department For Social Development who didn't know any better. What I do know is there's been a huge reaction to the obliteration of something that cheered up so many people. The Belfast singer Duke Special said it was the thing that actually made him smile when he entered Belfast. It's nine years old, which in graffiti terms is a long time. Why get rid of it now?

The mural, featuring The Undertones lyric "*Teenage dreams, so hard to beat*", appeared overnight in 2004, right after John Peel's death. It was an instant artistic reaction. Maybe something worthwhile will replace it, but it's hard to imagine anything else having that power.

Firstly, there's the lyric, which is all about youth and hope for the future. That's something, historically, that's been important in Belfast. It reminds me of what happened in 1976, when the Sex Pistols were banned from TV and other media. That was the government and the establishment obliterating a huge part of youth culture. It's such a cliché to say it, but it keeps happening. When most governments are bending over backwards to organise schemes to include youngsters, here we have one department that actually paints over the words "Teenage Dreams".

Another reason it seems strange is that there are so many murals in Belfast. This is a thought echoed by Terri Hooley, who owned the Good Vibrations record shop in Belfast and first signed The Undertones. The council doesn't take down any of the sectarian murals that are still in Belfast, but they do take down the one that's related to music, popular culture, the future.

Also, let's not forget the man, John Peel. This wasn't the most original piece of graffiti, but as a symbol it said so much about the impact Peel had on people outside London, on people who never met him but loved him because of his radio shows.

> *The lyric was all about hope for the future*

Ultimately, I don't think this is malicious. I don't think the mural was deliberately targeted – the DSD say it's part of a wider clean-up that will put £300,000 into the city. The reality is almost worse – they just didn't think. They didn't realise anyone could be cheered by the sight of such positive art.

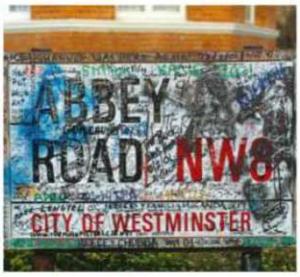
Chris Lyttle, from the East Belfast Alliance Party, has also been asking why this popular, non-divisive mural was painted over, and he's contacted the DSD to find out what happened. At the moment, there's no news of an official campaign being organised, but the reaction on Facebook and Twitter was heartening. The news was all over social media, on the radio and in the papers.

If there was a campaign to have it reinstated, then I'd back it. But what I loved so much about the original was that no-one asked for it. It was just a few people moved by Peel's passing who sprung up to do something to mark it. I don't want someone to start a committee to decide what replaces it. That's against the spirit of the lyric and the original gesture. I'd like to see the mural painted back, by the original team of graffiti artists who did it.

HARRISONA PHOTOS, REX, REDFERNS

THE WRITING ON THE WALL

Three more pieces of graffiti that should never have been removed



FABS FANS AT ABBEY ROAD

The wall outside Abbey Road Studios is constantly daubed with messages from Beatles fans from all over the world. And each month, someone comes along and paints over them. Not very fab.

BLUR LYRICS IN PRIMROSE HILL

"*...and the view's so nice*" went Blur's 1993 single 'For Tomorrow', all about London's Primrose Hill. In 2000, fans painted the lyric on the park's path. Last year, council bosses scrubbed it out. Idiots.

BANK BRANCH BANKSY

A mural of *Pulp Fiction*'s Jules and Vincent by street artist Banksy was painted over by London Underground workers in 2007. Wonder if they knew it was worth £300,000?

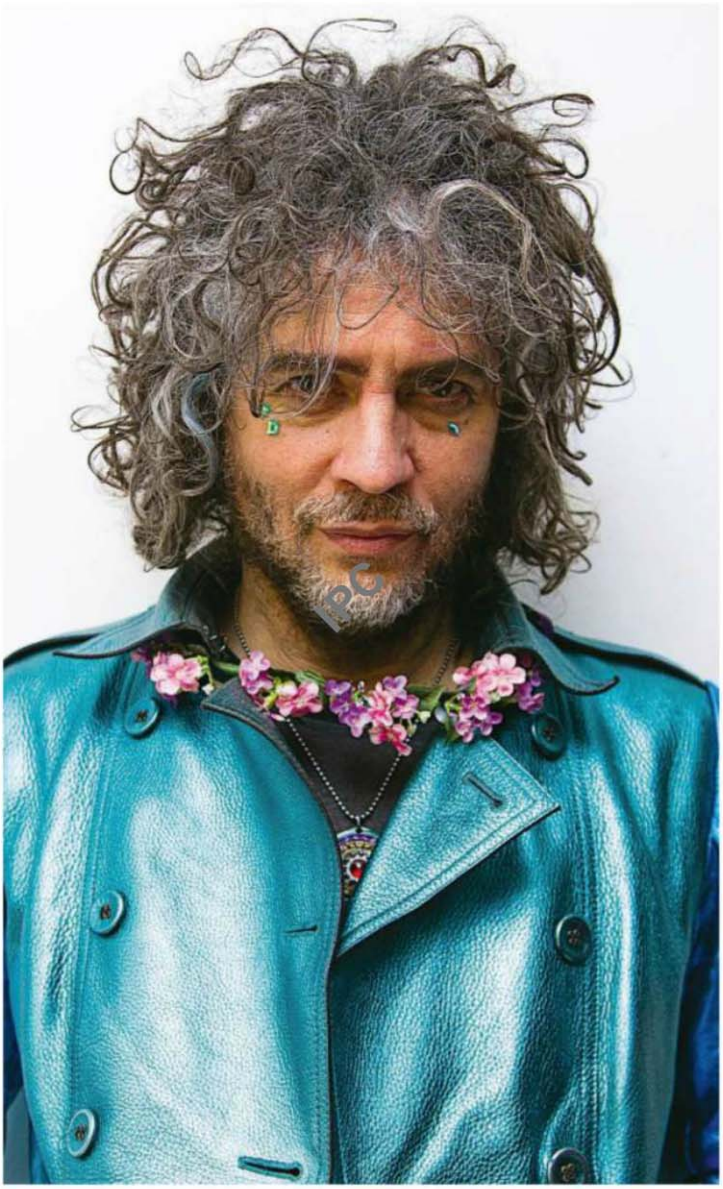
... and one they put in lights

(ARCTIC) MONKEY LOVE IN SHEFFIELD

It's not so grim up north. "I love you, will you marry me?" was first seen on Sheffield's Park Hill estate in 2001, becoming a landmark, and later finding its way into pop culture when Alex Turner put it on a T-shirt. Council bosses have since renovated the estate, but chose to illuminate the graffiti rather than paint over it.

Pieces Of Me
WAYNE COYNE

The Flaming Lips frontman on church singing, a magic dragon, Dylan's lyrics and Jim Morrison's waistline



My first album
JIMI HENDRIX – 'CRASH LANDING'
"I never like to say that without telling the story behind it. It's the only record of his that my older brothers didn't have. Even though I don't think it's a very good Jimi Hendrix record, it's got a few good things on it, and it was the first one I had to go buy. Then I bought lots more records after that."

My first gig
A CHURCH COVERS BAND
"I was in the north part of Oklahoma City, in a Catholic church. They were doing Beatles covers. It must have been in 1969, because we stopped going to church the day after they landed on the moon. They were doing these gospel songs and maybe some of their own songs, but the only one I recognised was a Beatles song."

The first song I fell in love with
'PUFF THE MAGIC DRAGON'
"It's so sad. There used to be a programme on in the morning and I'd watch it with my mother and my younger brother before we used to go into school. It was called *Captain Kangaroo*, and they'd have little stories. That song was a little bit of a hit on the radio and then they did this really sad story that went along with it. I just remember being really devastated by it – the dragon just gets left behind! Even right here and now it makes me a little bit emotional."

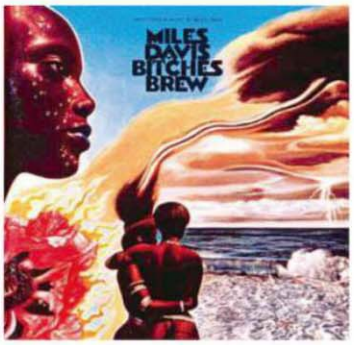
My favourite lyric
BOB DYLAN – 'LAY LADY LAY'
"'*Whatever colours you have in your mind/ I'll show them to you and you'll see them shine*'. It seemed like such a simple but cosmic thing to say to someone that you were kind of in love with: the things that you want to see in me, I'll be those things. I don't think Bob meant it that way but that's what I think it's about."

Right now I'm loving
BEACH HOUSE – 'BLOOM'
"I never really knew that much or heard that much about them, but friends of mine just kept playing them at a couple of late-night things where you're just hanging out and you have this mood. It's kind of mad and longing and something captivated me. It began at the end of last summer, so I've liked this record for a while. It's evoking this mystery. There's a mystery in there."

My favourite album sleeve
MILES DAVIS – 'BITCHES BREW'
"Even though early in my life I'd never listened to the record, I've always liked it and always had it because I liked the cover art, which was done by someone called Mati Klarwein. Then little by little I began to love and then become obsessed with the record. For a while, probably for two or three years about five years ago, it was the only record I'd listen to. People would put stuff on and I'd say 'That's fine', but that was the only record I could listen to."

My style icon
JIM MORRISON
"Jim Morrison before he got fat. Or Santa Claus. One of those."

The band I'd like to emulate
THE WHO
"The ones that seem to last a long, long time – they seem like a family. Being around Pete Townshend... his guitar tech guy has been with him since, like, '67. He could have got any new young guy or whatever, but it's like, 'these are my friends, these are my family' – or, the reason they were touring was because John Entwistle's wife needed the money. And that's what you want. You don't want it to be because we got a monster truck endorsement."



Clockwise from main: Wayne Coyne; lyrical legend Bob Dylan; Miles Davis' 'Bitches Brew', with artwork by Mati Klarwein; slim Jim Morrison; Beach House's 'Bloom', a current Coyne favourite; poor old 'Puff The Magic Dragon'; Jimi Hendrix's 'Crash Landing' album

WORDS: MARK BEAUMONT PHOTOS: DEREK BREMNER, GETTY, WENN

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

DAN KENDALL

ABOUT TO BREAK

PAPA

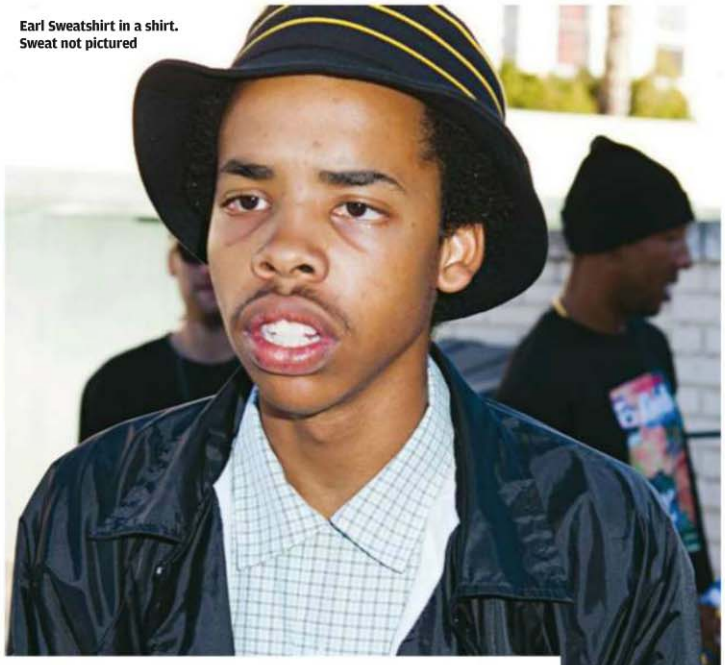
Springsteen-style anthems from a couple of troubled LA anti-stars

"I would rather live as a monk than a rock star. I have no aspirations to be famous. I will spend the rest of my life trying to avoid that lifestyle." Papa's all-singing, all-drumming frontman Darren Weiss is sitting in the dressing room of the London venue his band will later headline, having flown straight in from LA. He'll be flying back out again tomorrow. Although his impassioned speech is directly at odds with the kind of lifestyle he's embodying before our eyes, you can tell that the former Girls sticksman isn't messing around. "I don't drink. I don't do drugs. There is a lot of mythology about Girls and there are true aspects and aspects that are exaggerated," he says. "But, because I don't like the lifestyle, the only thing I'm fighting for is that I believe in dedicating my life to being an artist. The only way that this is worthwhile to me is if it's the most fucking honest, truthful expression of the deepest things I believe. Because otherwise, I swear on my life I would rather be a *librarian* than a rock star."

It's with this same passionate forcefulness that Papa (named after Weiss' grandfather and completed by co-writer/bassist Danny Presant) conduct every element of their operation: from their early days trying to survive in New York ("When it's physically that intense then it's like nothing, not even God, is gonna stop me from doing this shit") to incessantly touring for the last few years, to their forthcoming debut album 'Tender Madness'. The record, released this October, is a heroically no-holds-barred purging of Weiss' innermost feelings. Impressively, it's as accessibly hook-ridden as it is emotionally weighty. Think Springsteen, but given a sparkling pop update. "All I think of when I'm writing is, 'I've got to get this goddamn thing off my chest'," the fiery-eyed Weiss informs us. "It's a lot that I'm putting out there; it's kind of hard for me personally to sit and listen to it all. But if there's worth in our performance, then it's because it does come from that personal place. We're performing, but there's no act." You couldn't disbelieve him if you tried. ***Lisa Wright***

NEED TO KNOW

BASED: Los Angeles
FOR FANS OF: Bruce Springsteen, The National
BUY IT: Early single 'Put Me To Work' is available now, with new single 'Young Rut' out next month and album 'Tender Madness' released on October 14
SEE THEM LIVE: Papa play Reading and Leeds Festivals in August
BELIEVE IT OR NOT: Weiss and Presant have known each other since they were seven, and have been in bands together since they were 13


Earl Sweatshirt in a shirt. Sweat not pictured

"EARL? HE'S A COMBINATION OF NAS AND JAY-Z"

Production duo Christian Rich on the recording process for Earl Sweatshirt's new album 'Doris'

IPC

RADAR NEWS

'Yeezus' and 'Magna Carta Holy Grail' might be making headlines for hip-hop, but Earl Sweatshirt's 'Doris' is surely set to be the connoisseur's rap record of the year.

Odd Future's youngest, most gifted member follows his controversial 2010 debut 'Earl' with an album that's named after his late grandmother, and which swaps the shock tactics for something a bit more soul-searching. A host of friends are helping out the 19-year-old prodigy on production duties, including Pharrell Williams, Flying Lotus, Mac Miller and Chicago-raised, LA-based twins, Taiwo and Kehinde Hassan, aka production duo Christian Rich.

"It started off as a week and it turned into six months," explains Kehinde of the process. "We helped get The Neptunes together [for it], and we co-produced the RZA track." The Wu-Tang Clan man guests on '150 Molasses', which Earl debuted live this spring. "He loved the session but he was like, 'I don't think I can add anything!' Me and my brother were like, 'Nah, we need a record from you!'" reveals Kehinde. So, Christian Rich ploughed through RZA's archive and found something that sounded like a "classic Wu-Tang track", then recorded an eight-minute freestyle from RZA, which became the song's main hook. It's one of four Rich tracks to make the cut, alongside the previously released 'Chum', and 'Centurion' and 'Night', which also features a mystery high-profile guest. "There's nothing but big names on the album," says Kehinde. "Earl's a combination of Nas and Jay-Z," he adds of Sweatshirt's massive talent. "More Nas 'cos he cares more about making lyrics than making hit records."

Christian Rich are set to release their own EP – the French house-flavoured 'Oddities' – this summer, inspired by cult sci-fi author Philip K Dick. Meanwhile Earl himself has been forced to cancel all his upcoming gigs after contracting pneumonia.

Leonie Cooper

Production duo Christian Rich. (Below) With Earl in the studio

BAND CRUSH

Pete Mayhew from Palma Violets on his new favourite band

"Ming City Rockers. They're amazing, really good, and they look pretty intense. They played a show with us and were brilliant. You should definitely check them out. They're raucous."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 DESTRUCTION UNIT

This desert-dwelling Arizona psych-punk crew appeared on our radar around the time of SXSW this March, when they played a now-legendary bridge show with *Radar* favourites Merchandise and Parquet Courts. However, intriguingly, the group have been around in some form since way before that – they started out in 2000, with the late Jay Reatard playing in one early incarnation. Now, with eight scorched, brain-melting Hawkwind/Comets On Fire-style acid-punk songs called things like 'Slow Death Sounds' and 'The World On Drugs', their forthcoming album 'Deep Trip' suggests they've really arrived. You can score it in August on Sacred Bones.

2 HIBOU

Craft Spells drummer Peter Michel goes it alone as Hibou. Taking the band's saccharine C86 jangle and setting it to a lo-fi DIIV-style surf-pop backdrop, new EP 'Dunes' is a great first step. Fans of everything summery, from Jaws to Best Coast, will find warmth in its five tracks.

3 BRTSH KNIGHTS

If you're twiddling your thumbs waiting for SBTRKT to don his mask once more, you could do worse than bide your time with Brtsh Knights. Little is known of the south London trio, who list their interests as "lavish living and unrestrained love-making". Check out the video for 'If I Was To' to find out what that means.

4 VELCRO HOOKS

They might be on Bristol's Howling Owl Records alongside Oliver Wilde and Towns, but unlike their labelmates this lot are a straight-out-the-garage band. 'A Love Song For TS Eliot', from debut mini LP 'Gymnophoria', is scuzzy and spasmodic, veering between arch, half-spoken observations and a choppy chorus.

5 ETML

ETML is the 18-year-old A-level student cramming in the production of club bangers such as 'Bind Me' between revision and plans for his university studies. Freshly signed to 37 Adventures (Pale, Stay Bless), things are looking up for the boy known to his mum as Elliot.

BUZZ WORDS: LOUIS PATTISON, DAVID RENSHAW, RACHEL AROESTI, SIMON BUTCHER PHOTOS: AARON FARLEY, DEAN CHALKLEY

RADAR REVIEW

TWIN PEAKS

SUNKEN AUTUMN TONE

Short, sharp, straight-up garage-rock from Chicago's brightest beacons

As far as names go, Chicago four-piece Twin Peaks are being misleading. They are nothing like the music for the cult 1990s TV programme of the same name. In fact, 'Sunken', an album self-released in 2012, is straight-up garage-rock recorded in the Chicago basement of 19-year-old singer-guitarist Cadien Lake James and sharpened on their band's self-booked tours alongside the likes of The Orwells.

But Twin Peaks are more than just another DIY band with a home recording kit and access to a car big enough to fit their instruments in. Like fellow Chicagoans Smith Westerns, their appeal lies wholly in their songs. The hooks are memorable without being rip-offs, and the band (Cadien is joined by Clay Frankel, Connor Brodner, and Jack Dolan) are brimming with energetic vigour. The eight songs here hammer home exactly what they're about in less than 20 minutes. They're fast. They're fun. It's unprofessional. Who cares?

Only one track, 'Boomers', is over three minutes and it's the only point when the lo-fi recording really hurts. Polished up, it could sound like an Alex Turner slowie. All the others rip along. The surf riff of 'Fast Eddie' rattles around bratty vocals, while 'Out Of Commission' takes the experience of leaving home (three members of the band dropped out of college to keep the band going) and turns it into a heady garage rattle. Album centrepiece 'Stand In The Sand' turns the tired, clichéd beach-tune formula upside-down by adding a torrent of buzzsaw guitars and the coolest, most overly-excited "*oh yeah!*"s of 2013 into proceedings. It's a song about discovering that stepping out into the sunshine is fun when you've got some marijuana, and it sounds pretty damn convincing.

If Twin Peaks actually *were* in *Twin Peaks*, you could imagine them sneaking across to One Eyed Jacks for an underage drink. As it is, they'll pack up the car again and take this very live-feeling album on the road. Let's hope they write some even better songs while they're out there. ***Siân Rowe***

7

BEST TRACKS: 'Out Of Commission', 'Stand In The Sand'

5 *To See*

This week's unmissable new music shows

NO
Sebright Arms, London, July 3

THE WEEKS (pictured)
Soup Kitchen, Manchester, July 3

SCOTT & CHARLENE'S WEDDING
Undertone, Cardiff, July 4

TEMPLE SONGS
Band On The Wall, Manchester, July 6

THE DEATH OF POP
Sebright Arms, London, July 6

Twin Peaks: America's latest, greatest indie kids

DAN KENDALL, JORDAN HUGHES

The Radke brothers bring some Missouri punk rock to Camden

IPC

RADKEY

BARFLY, CAMDEN, LONDON WEDNESDAY, JUNE 19

RADAR LIVE

Radkey are a goofy, adolescent African-American punk-rock trio from St Joseph, Missouri, made up of brothers Dee, Isaiah and Solomon Radke. Their music inhabits the twilight zone between Thin Lizzy and The Misfits, and this evening they're on a high after slaying Download the previous weekend. "We took a plane for the first time to get to the UK," announces guitarist and frontman Isaiah to a packed Camden audience. "And the great thing is me and Dee are old enough to drink in this country!"

They play wig-out solos and buzzsaw riffs at breakneck speed

They're young and they're exuberant; later, Isaiah will introduce a song called 'Pretty Things' with an anecdote about being flashed by girls. With such Old Testament names as Isaiah and Solomon, you wonder what their parents would make of this, but perhaps that's the point: punk is about rebellion, whether that's railing against capitalism or your mum and dad's withering disapproval.

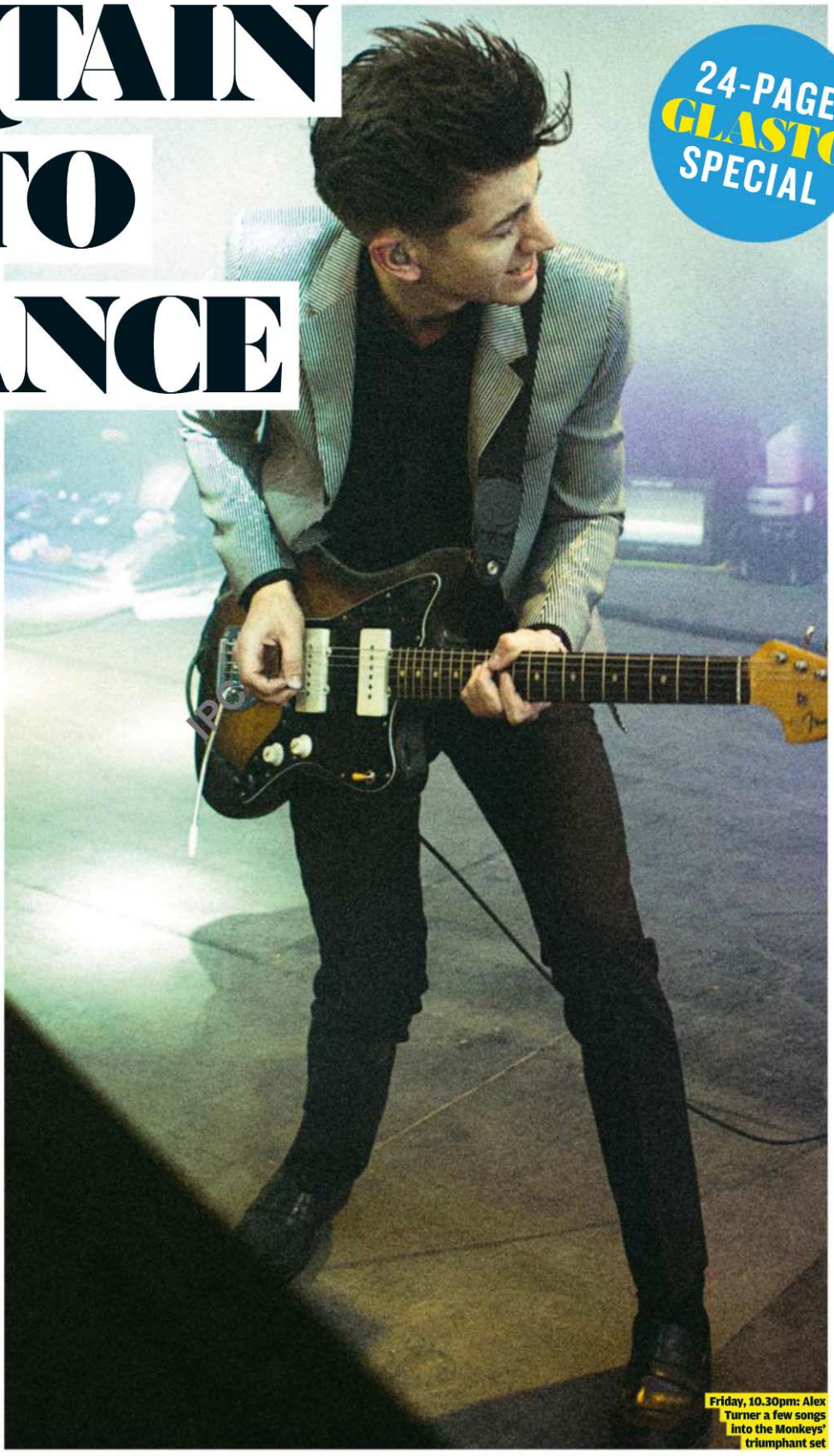
Whatever the case, tonight they're having the time of their lives. Buzzsaw riffs are played at breakneck speed. Dee croons like a light opera singer and plays wig-out solos. Their single, 'Spirals', is almost sold out but their new EP, 'Cat & Mouse', is still available, they tell us. Later, they dedicate 'Red Letter' to Zane Lowe, whose support they credit for getting them a Download slot. Ignore the sales pitch and you could be at an early-'80s NYC basement show. But before their encore – a blistering cover of the Ramones' 'Bonzo Goes To Bitburg' – they play a track ostensibly about racism called 'NIGGA (Not Okay)', and it's difficult to ignore some key facts. Missouri was one of the battlegrounds between pro- and anti-slavery militias in the run-up to the American Civil War. Today, St Joseph's population is approximately 88 per cent White-American – 16 per cent above the national average. Strip away the Beavis & Butthead persona, and Radkey even have something important to say. It bodes well. ***Huw Nesbitt***

A CERTAIN GLASTO ROMANCE

24-PAGE GLASTO SPECIAL

After a year away, the biggest festival on the planet returns with the Stones slaying it, fire-breathing birds and Haim absolutely everywhere. To kick it all off, **Matt Wilkinson** goes exclusively into **Arctic Monkeys**' inner sanctum as they prepare for the night of their lives. R U ready to party?

PHOTOS: ZACKERY MICHAEL



Friday, 10.30pm: Alex Turner a few songs into the Monkeys' triumphant set

"Glastonbury... Glastonbury? I love you." In just five words, 49 minutes into what's turning out to be the biggest gig of his life, Alex Turner sweeps up 100,000 people and puts them right in the palm of his hand. He's just become the first man in Pyramid Stage history to have the audacity – and cool – to stop his band's set so that he can comb his quiff behind the amps. He's spent the past 24 hours wondering whether or not nerves will get the better of him, and whether he'll "fall on my arse" and make an embarrassment of himself in front of not only his best mates, but also the watching world.

But right now, on a dry and jubilant Worthy Farm, all of the emotional baggage is suddenly gone. "Let's just leave all that showmanship shit for a bit," he shrugs. "I just want to tell you: I'm yours." In the wings, just a few metres to his right, an old man in a scarf and baseball cap watches with great intensity. Now Mick Jagger knows exactly what he needs to do on Saturday night.

For the last day or so, Arctic Monkeys have been twiddling their thumbs a few miles away from Glastonbury. I can't help but keep asking them how they're feeling as the big moment – set time – looms ever closer. Every time I do, though, they're

COVER PHOTO: ZACKERY MICHAEL

FRIDAY, 1pm
Charlton House
Alex and Helders share a joke at their hotel while being interviewed by *NME*'s Matt Wilkinson

FRIDAY, 7.30pm
Worthy Farm
The band, along with touring keyboardist Thomas Rowley, are onsite. In less than three hours' time they'll take to the Pyramid Stage

completely adamant they're not nervous at all. Ensconced with their girlfriends and a small road crew at their plush hotel (owned by Duncan Bannatyne from *Dragons' Den*, no less) it's kind of easy to believe them. This is where the biggest acts in the world come every last weekend in June to psyche themselves up before playing what *could* be the defining moment of their career.

Beyoncé and Jay-Z stayed in 2011. There are saunas, a massage parlour, plush bar, fountains, chandeliers, hidden compartments in the bathtubs to keep your champagne cold and, creepily, a secret room called 'Duncan's Den'. Not that Matt Helders is bothered about any of that. "I'm just gonna have a bath and watch *Forrest Gump*," he says on Thursday night. "Get me right in the mood that movie will. I've got Duncan's DVD selection in front of me now and that's the frontrunner."

"I'M MORE EXCITED THAN ANYTHING. I FEEL READY"
ALEX TURNER

The establishment's proprietor has certainly left his mark. "There's a massive photo of Duncan in your room when you get in," adds Jamie Cook. "I had to put it down because he was looking right at my bed." The guitarist is easily the most relaxed man in Camp Monkeys, his stoic, solid-as-a-rock presence a cornerstone for the rest of the party. Basically, the gist is this: if he's cool then so is everyone else. Ask him on Friday morning for the first thought that went through his head when he woke up and he's totally deadpan: "Fry up."

Bassist Nick O'Malley and Helders are more pensive ("I just kept thinking about the first song, singing 'Do I Wanna Know?' over and over," says the latter). Alex, meanwhile, has a typically poetic response. "I do that thing where you can never tell what's going on behind the curtains. Is it a bright day or not? So there was a bit of that this morning, a bit of a guessing game with the spirits." For "most weekends" in the past six years, he says, he's woken up in a strange city, sometimes not even knowing the name of the festival he's playing at. "Whereas this morning, I definitely knew – Glastonbury Friday. Because, as you know, nothing has the properties of Glastonbury."

The crux of their planning this time has rested on two things, he says: what songs they'll play, and what songs they'll DJ to the crowd over the PA before they go on. "We got this playlist together for the changeover between Dizzee and us. We've just gone for big tunes. Usually you try and put a couple of weird ones so everyone's fucking Shazaming it or whatever, but there's definitely gonna be no need for that. Me and Cookie were doing it on the plane the other day – you play a tune and try to imagine the crowd, all the flags and that, see if it works or not."

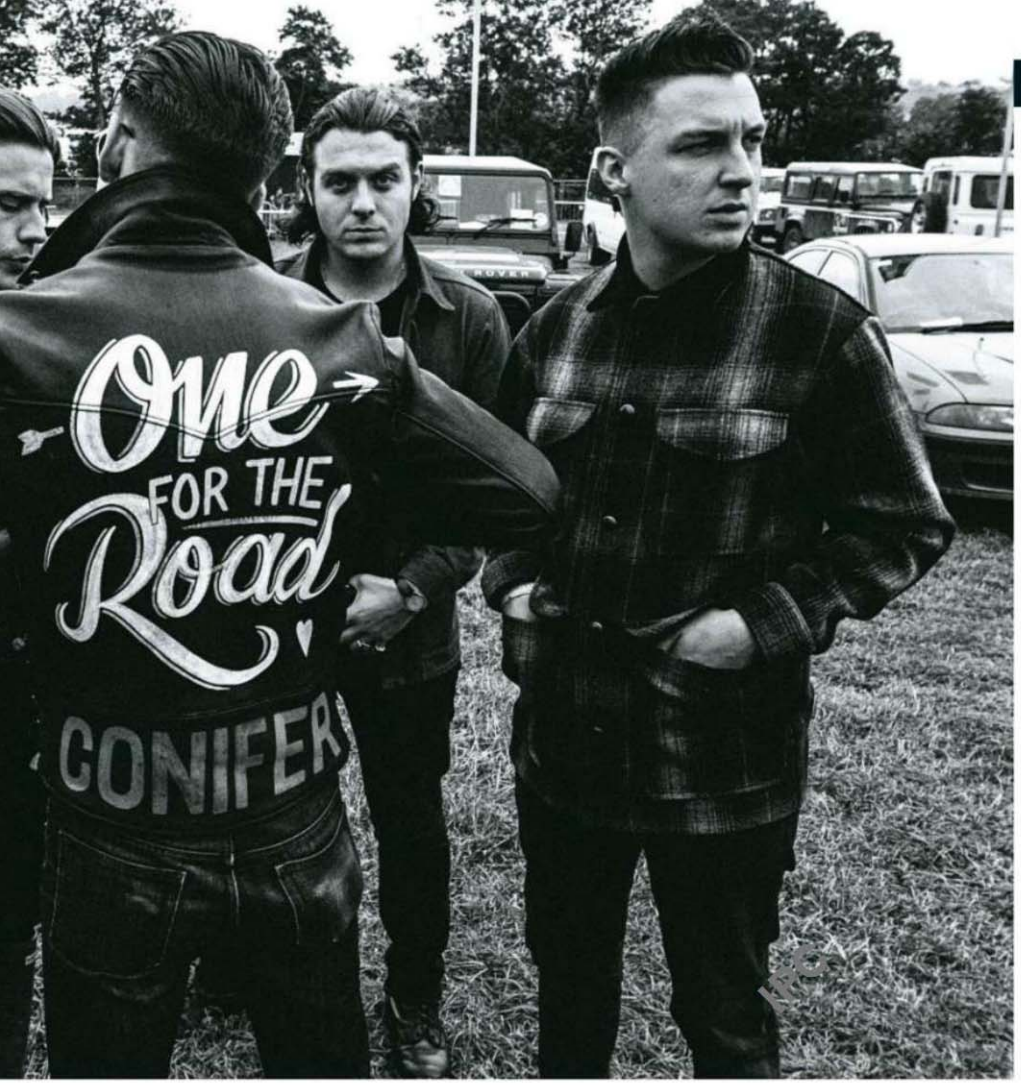
He and the rest of the band have taken it easy so far, partly because of what happened the last time they headlined here, in 2007. "Me and Miles [Kane] were just ripping it up on the site," says Alex, "and I totally had the fear the next day." Last night was as different to 2007 as can be, he says – a couple of glasses of red wine, a 'family' meal, everything nice and relaxed. "And then I put the telly on and the fucking *Glastonbury* documentary came on! I watched, like, five minutes of it. It's weird, maybe it should have shitted me up, watching that. But you know what, now it's come round – not to take anything away from it, because Glastonbury is massive and I'm absolutely delighted that we're here and we're gonna play – but there's a bit of me that's like, this is sort of what we do now. It's not just another day at the office, definitely not, but so many things have changed since the last time we were here. I feel kind of... alright."

FRIDAY, 9pm
Backstage bar
Nick O'Malley calms his nerves by having a quick pint an hour before the band go onstage

FRIDAY, 8pm
Dressing room
The band arrive backstage as Dizzee Rascal starts his set. Helders is the only one to venture sidestage

Last night Helders summed up his thoughts as "excited, tired, honoured... and a little bit nervous", I tell Alex. "OK, well my version of what he said is this then: Do. I. Seem. Very. Relaxed?" Alex says each word deliberately slowly, then stops and stares at me, then bursts into laughter.

Cut forward five hours, and I'm in Arctic Monkeys' dressing room directly behind the Pyramid Stage, my arm covered in colour-coded wristbands. There's a coffee barista in the corner, huge sofas everywhere,



FRIDAY, 4pm
Charlton House
Matt and Alex prepare to leave their hotel. Apart from Alex, they opted to stay offsite until they played

FRIDAY, 4.30pm
Shepton Mallet
"Do I seem very relaxed?" Alex Turner is a picture of calm he's driven to the festival site

plasma TVs, band instruments and an enormous white cake in the shape of the Pyramid Stage. There've been no trips to the site on the Wednesday or Thursday for the band themselves, so the first any of them get to see the huge crowd out front is when Helders goes to check on his drumkit. The Monkeys go onstage not long from now, and he can't resist having a peek from the side of the stage as Dizzee Rascal's set is under way.

"I remembered that same feeling from 2007 when we headlined and Kasabian were on before us," he says. "I remember standing there, seeing it all and then shitting myself." And this time? "It wasn't quite as bad – I'm more excited than anything now. I feel ready, I think." And then he turns to Alex. "Someone's got a flag that says 'Where's Al?', Al. A big yellow flag with a picture of your face on it."

"Oh, OK, nice," Alex quips. "Well, I haven't got time to go and look for myself. I mean, we're gonna spend the next hour and a half staring at them – what do we need to go up now for?"

All four members seem pretty twitchy, talking loads quicker than usual about anything and everything: from the air conditioning (which is freaking them out because it sounds like rain), to ping pong (Alex is brilliant, supposedly, but there's no table backstage for him to prove it), to Miles Kane, with whom the singer made a surprise appearance with earlier on. "I went on and sang 'Standing Next To Me' at the John Peel Stage," he says. "It was full and it was fucking great. He's the Turbo Mod, isn't he? Iron Mod 3, we call him!"

I ask if they're proud that after 10 years as a band they're still at the top of their game, when so many other key guitar acts – The Libertines, The Strokes, The White Stripes, Kings Of Leon – have fallen from grace. "Yeah, I definitely do feel proud," says Alex. "There's no doubt about it. It's like, '*(Affects persona of his 17-year-old self)* You're a long way from T'Grapes now,

FRIDAY, 9am
Dressing room
Alex Turner gives the Guy Garvey-scored 'Cornerstone' a final run-through with the six-piece string section

ALEX SPEAKS!

Mr Turner on the Monkeys' Glastonbury triumph

How important was the gig for Arctic Monkeys?
"It doesn't get any bigger – I just don't know how to describe it right now!"

Mick Jagger was watching you – are you freaked out?
"Oh really? Wow! Did he have a notepad? That's funny, man, wow, that's weird. Shit! I'm definitely planning to see the Stones. They should get [on-the-run NSA whistleblower Edward] Snowden to come on as the secret guest! Imagine that, he just comes out waving a Russian flag, but because he's in Glastonbury he's safe!"

What were you feeling just before you went onstage?
"We got up there and they were like, 'You've gotta go now, you've gotta do it'. But we knew we had 'My Sweet Lord' and 'Imagine' to come on the PA, so we were like, 'We've gotta wait!' It was crazy!"

FRIDAY, 10.05pm
Dressing room
While the band say they don't have any Spinal Tap-style pre-gig rituals, they always have tequila shots

FRIDAY, 10.50pm
Pyramid Stage
Jamie Cook during 'Fake Tales Of San Francisco'. The track was one of a number of old favourites played

FRIDAY, 11pm
Pyramid Stage
Nick O'Malley said that it felt like he "had rollerblades on", due to the onstage adrenaline rush

aren't ya, love?!' I can't believe it, who'd have fucking thought it?"

Helders cuts in. "Actually somebody who knew us 10 years ago was saying that earlier, but they were like, 'You're still here. WHY are you still here?!'"

"But I just don't know anything other than this, though," Alex answers. "I just can't imagine it any other way, really."

The next time I see the band I'm huddled at the side of the stage along with a bunch of their friends and family, just opposite Mick Jagger and Chris Martin. 'Don't Look Back In Anger' plays over the PA and the entire crowd are going mental. As George Harrison's 'My Sweet Lord' starts, the band suddenly sidle up to the huge, paper-thin curtain that shields them from the masses. It's just the four of them, jostling around on their own for a good 10 minutes, by which time 'Imagine' has kicked in and everyone is singing along. It sounds like the loudest thing on Earth. Jamie and Alex both do a kind of shaky 'Elvis-leg' dance together, the kind of thing that The Clash's Joe Strummer used to do when he got really intense onstage. They each point out where the other is going wrong with it, while Helders drums on his thighs and high-fives Nick. All of them look completely enclosed in their own little bubble, focused and confident as hell. They have one final hug and then... BOOM! They're onstage.

FRIDAY, 11.15pm
Pyramid Stage
Around 100,000 people showed up to watch Arctic Monkeys' headline set

FRIDAY, 11.30pm
Pyramid Stage
At one point, Alex Turner asks the crowd about Matt Helders: "If you like him, why don't you tell him?"

The gig itself is mesmerising. As all four have said, they're a completely different beast now compared to 2007. Back then they were great, but still timid. Now, they're a rollicking rock'n'roll beast with eight years of success under their belts. They've picked opener 'Do I Wanna Know?' for a reason, says Matt. "It's new, it's grand and it's got exactly the right kind of groove to get people moving the way we like." He's proved completely right. The whole of the stage is swathed in dust and smoke, but when it lifts – just in time for 'Brianstorm' – the entire horizon is covered by people going batshit crazy. It's the first time the band have seen the crowd properly, and Alex instantly turns round to his drummer and shoots him the biggest grin possible. He's spent the past 18 months becoming as extroverted onstage as possible, reinventing himself as a bullish modern-day Lennon (fronting his pre-Beatles band Johnny & The Moondogs though, with ultra gang-leader mentality the key ingredient). His patter is as much about who he can eyeball and point at, rather than what he actually says – and the whole band thrive off it.

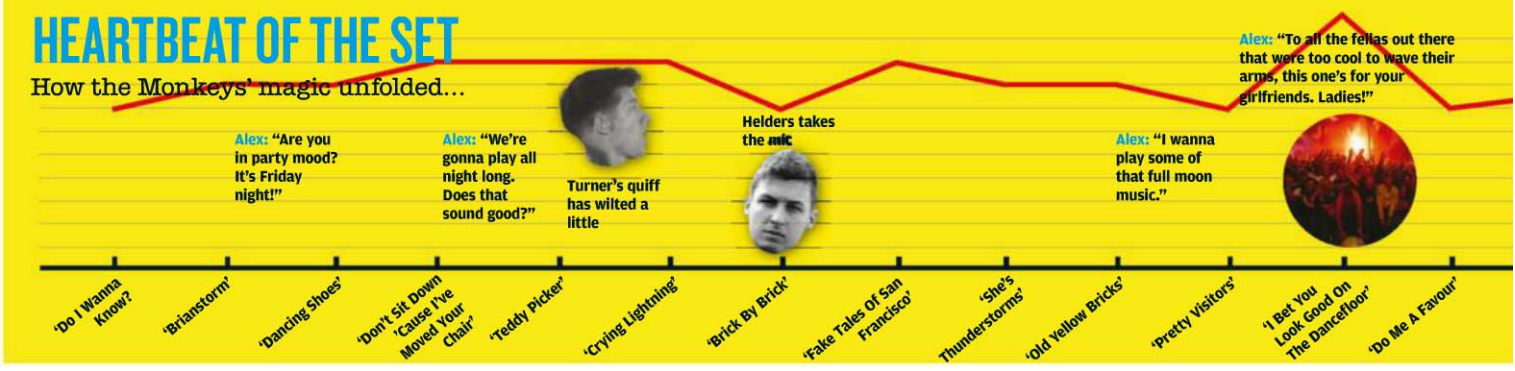
There are moments where he snaps out of it, though, and these are the points when the gig becomes beautifully personal: his sincere declaration of love for Glastonbury, a bit in 'Pretty Visitors' where he waves his arms along with the crowd, and a sweet moment when he gets everyone to sing 'Happy Birthday' to his mum, Penny.

Straight after the set, I'm bundled into the band's dressing room where they're totally giddy with excitement. "I feel incredible!" says Alex. "Oh, it's one of the best gigs we've ever done. Ever! Just because it's... Glastonbury. It wasn't raining, and... it's Glastonbury!"

"I was saying to them in the encore that it felt like I was floating when I was up there, like I had rollerblades on or something!" laughs Nick. "Honestly, I

HEARTBEAT OF THE SET

How the Monkeys' magic unfolded...



FRIDAY, 11.50pm
Pyramid Stage
Arctic Monkeys take a triumphant bow after finishing their Pyramid Stage headline set

thought I'd be shitting it, but I just felt really calm, strangely calm!"

How does it rank compared to everything else the band have done? "This is the best it gets!" says Alex. "You only ever do, like, five gigs like this. And that one was The One. You do big shows, big festivals all the time. But it's a different beast, Glastonbury. We'll carry on playing to a lot of people all over the summer, but it won't have that feeling we had just then. That feeling I can't describe. It felt like I was in outer space. Now, are you gonna have a beer to celebrate?"

"THIS IS THE BEST IT GETS. THAT GIG WAS THE ONE"
ALEX TURNER

As the singer dives into the band's rider, I ask one final question. Where the hell do Arctic Monkeys go from here?

"I don't see why we can't do it again!" Alex beams. "In a few years' time... I mean it! It seemed like everyone was having a good party, you know? And I know we certainly were. So why not?"

Michael and Emily Eavis: you know what to do.

VIEW FROM THE BAND

ALEX TURNER
"I couldn't have asked for anything more, it was great. My favourite bit was the encore, 'Cornerstone', with the strings."

MATT HELDERS
"I kept catching myself on screen and going, 'OK, that's good!' As long as it looks alright! I really enjoyed 'R U Mine?'."

NICK O'MALLEY
"I'm on an adrenaline high right now. There were a few nerves before, but I felt strangely alright about it!"

JAMIE COOK
"What was the leg-shaking dance we did just before we went on? That was just us getting in the zone!"

VIEW FROM THE CROWD

Alex, 26, Manchester
"It was all absolutely brilliant. They always put their own twist on it. They're classic, modern and northern – like me!"

Connor, 25, Northern Ireland
"'505' was my favourite. I can see Alex is maturing but it's the first two albums for me."

Alice, 17, London
"Loved it when Alex said, 'Glastonbury are you mine?' before 'R U Mine?'. His chat was good tonight, and he's looking great."

Nina, 29, London
"'Mardy Bum'. It's my song. It reminds me of being a teenager, going to the pub with friends. Their music was always there."

TOM OXLEY, DAN DENNISON, PIETER M VAN HATTEM

THURSDAY

The rain's started already, but that won't dampen the surprise set revelry

Joe Alt-J doesn't want to spoil the surprise of the unnannounced set by opening his eyes

SECRET SET!

Vincent from Django Django

ALT-J/DJANGO DJANGO

WILLIAM'S GREEN, 8.30PM

After a year off, Glastonbury comes back with a bellyful of surprises, not least a bouncing new stage. William's Green leaps onto the scene with two secret sets on Thursday evening. First, Scottish wonk-beat explorers Django Django whip things into excitable shape with stoner-dance enthusiasm. 'Storm' is thrumming and hypnotic, 'Skies Over Cairo' sultry and slinky – and suddenly a corner of Worthy Farm is on it. Then indie heroes Alt-J fulfil the evening's whispered wishes for a pop-up appearance the day before their Other Stage 7.30pm set, and make an early bid for most packed-out tent of the weekend. Joe, Gwil, Thom and Gus are gracious, shyly telling everyone it's their first time here, but it feels rare to see them in such a cosy environment. They then launch into performing Mercury-winning album 'An Awesome Wave' in its entirety. 'Matilda' inspires an awestruck singalong. 'Fitzpleasure' uncoils with moody grandeur, and they close with a wistfully beautiful 'Taro'. Then, just like that, the mood for the weekend is set. *Emily Mackay*

Best bit: When Django hit their stride, the relentless drizzle stops. As *NME*'s David Renshaw so aptly puts it: "Django Unrained".

ALT-J TALK PYRAMIDS

The triangle-loving band talk about the ultimate shape – the Pyramid

The Pyramid Stage is a triangle. Discuss...

Gus: "It's a nice shape. It looks good in design. We're all staying in tipis. Also triangles. Maybe that's not a coincidence."

You played William's Green and are playing the Other Stage tomorrow, surely you should have played the Pyramid?

Gus: "Something frightening might happen. We were gonna do the Pyramid Stage but agreed in a meeting that it'd be safer to do the Other Stage. There were a couple of druids at the meeting too and they were very worried about what might happen."

The reviews Block9 got on Trip Advisor are well worth a read

A NIGHT AT BLOCK9

MIDNIGHT-6AM

Losing our minds and gaining facial hair at Glastonbury's top hardcore destination

Standing amidst the JG Ballardian universe that is Block9 in the wee hours of Thursday, watching all the paranoid chaos cascading around me, I feel like I've put my weekend in jeopardy. Surrounded by rave-heads and people who look like they've partied with Lady Gaga, I've completely lost my mind. I'm thinking of dumping my wellies; it's time to try heels. My ability to even *see* any actual music at the festival is now up shit creek. I don't want tonight to ever stop. My new mate, Sarah, feels the same. "It's like we're in another time and place," she says, explaining how she's travelled from America all the way to Glastonbury just to be part of Block9. You may think this is madness, and you'd be right: it *is* madness. But strange things happen at Glastonbury's premier hardcore destination.

This year, the area is bigger than ever. Block9's creative directors, Gideon Berger and Stephen Gallagher, have added a new installation called Genosys to the NYC Downlow and The London Underground stages, allowing more people's minds to be blown by scenes designed to put the fear of death in you. Try eyeing up a taxi hurtling outwards from an hotel façade block while your neurons are firing overtime at 3am, and not feel like you're in some Michael Bay disaster movie. Seconds later, you're in *Saturday Night Fever* as you try to get into a club and realise you can't 'cos you don't have a moustache. Luckily, there's a dude outside selling adhesive ones, only then is access granted. TRANSVESTITES AS FAR AS THE EYE CAN SEE! THE BEST DISCO DJs SINCE STEVE RUBELL HAD TO SHUT STUDIO 54! "I came in 2011 because I wanted to watch bands. I didn't even see *one*," continues Sarah, while I strut my best Travolta to Wild Cherry's 'Play That Funky Music' and three dudes dressed like Donna Summer perch at the bar. After a body-battering night in this world I wonder if I'll make it through to Sunday afternoon. But of course I will. This is Glasto. *Derek Pearce*

Would you buy a used moustache from this man?

ALT-J BOXOUT WORDS: JENNY STEVENS PHOTOS: RICHARD JOHNSON, ED MILES, DAN KENDALL, DAN DENNISON

FRIDAY

Before the Monkeys play headliners, Haim storm the Pyramid and coax out the sun

Haim's Danielle: more leathery than Keith Richards' face

Alana shows off her air drumming skills

Este wearing her bassface

HAIM

PYRAMID STAGE, 12.30PM

Oh alright, Congolese rebels Jupiter & Okwess Orchestra technically opened the Pyramid Stage this year. But it's Haim who storm on just as sunshine finally floods Worthy Farm. It'd be foolish to suggest that the sisters have brought the Californian sunshine with them, but it is frankly awfully suspicious timing if they hadn't had it planned all along. Alana, Este and Danielle's set, however, isn't all epic riffs, leather jackets and huge lunchtime crowds: halfway through the show Este comes over all funny and has to go offstage. It's "the problem with being diabetic" she says when she returns. "If I pass out will somebody give me mouth to mouth?" After that, everyone in the crowd is rooting for them. 'The Wire' might still be too fresh to spark a mass singalong, but it sows the seeds for what will be one of the biggest tunes of the summer. "This is actually insane," smirks Este, before their killer jam-out of Fleetwood Mac's 'Oh Well', thumping the front of her bass with her fist. Insane? Haim's impending hugeness is crazily inevitable. *Leonie Cooper*

Best bit: When Este didn't die.

FRIENDS REUNITED

Haim and Palma Violets shared an NME cover in January. Now they reunite!

Happy families: Haim and Palma Violets together again

What's it like to see each other?
Este, Haim: "I forget what I'm talking about. I get lost in their eyes. I need a lifesaver."
Will, Palmas: "Saying that, I am a trained lifeguard."
Este: "Where were you today when I almost died? Aren't you supposed to guard lives?!"
How much time will you be spending together this Glastonbury?
Chilli, Palmas: "The whole fucking weekend."
Alana, Haim: "Except when we leave to play another festival."
Are you going to be watching Haim's set at The Park?
Pete, Palmas: "We'll be moshing."
Chilli: "We've seen them loads and they've seen us once!"
Who's going to get into the most trouble this weekend?
Alana: "Me. I'm already on my second drink!"
Chilli: "Actually, to be honest... (*points to Pete*)."
Pete: "We're gonna destroy Glasto. It's gonna burn down."

PALMA VIOLETS

THE PARK STAGE, 6PM

Palma Violets' Glastonbury debut begins with a burn: "You're not watching faaacking Tame Impala, are yer?" chirps Chilli. After which the band attack this set with a *joie de vivre* totally their own, peaking with a bellowed, raucous rendition of 'Best Of Friends'. *Barry Nicolson*

BEADY EYE

OTHER STAGE, 11AM

SECRET SET!

Liam played tracks from Oasis and Beady Eye

"I'm a rock'n'roll star at 11.30 in the fucking morning," says Liam Gallagher, having just belted out Oasis' 'Rock'n'Roll Star'. But today's secret set is mostly about tracks from new album 'BE', which are blared out with brass. The voice is more grizzled than ever but Liam's on good form nevertheless, asking if there are any virgins in the crowd and declaring that it's "never too early for a bit of rock'n'roll aggro". Not here, it ain't. *Dan Stubbs*

DAN DENNISON, TOM OXLEY

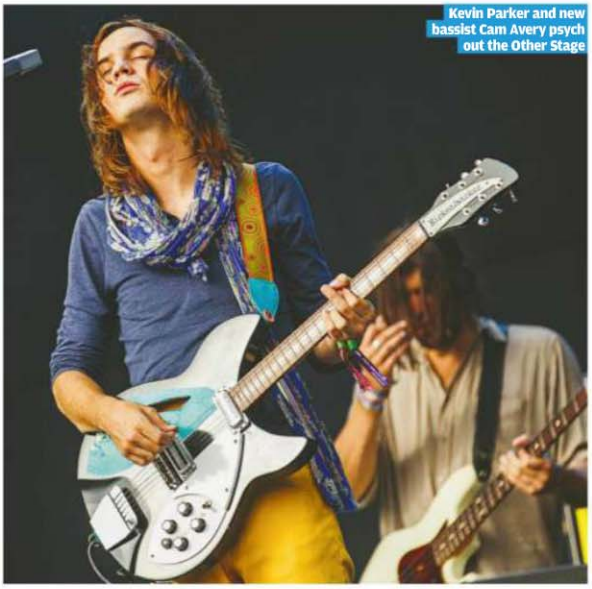
VIEW FROM THE CROWD

Johnny, 27, Luton
Did you know Beady Eye were playing?
"No, I'm camped nearby and it woke me up. I thought I'd come down for some *'sunsheeeiiine'*."
Will you watch Bonehead's new band, Parlour Flames?
"No, what's the point in that?! Is he playing Oasis songs too?"

Becky, 20, St Helens
Did you know Beady Eye were playing?
"Yeah, my mate figured it out from tweets. It was ace!"
Would you rather Noel was playing as well?
"Yeah, I can't lie. But I'd rather they were playing together – bring on the reunion in 2014!"

FRIDAY NIGHT, PARTY

The first day wasn't all about the Monkeys. It was also about being up all night 'til the sun...



Kevin Parker and new bassist Cam Avery psych out the Other Stage

TAME IMPALA

OTHER STAGE, 6.05PM

"This is a fucking amazing experience," says Tame Impala frontman Kevin Parker, staring out at the crowd amassing for their blustery early-evening slot on the Other Stage. "We played two years ago and it was nothing like this." It's entirely down to the mind-warping brilliance of *NME*'s album of 2012, 'Lonerism', that the Australian quintet draw a hefty crowd, which includes members of The Horrors and The Maccabees. And every single one of them is nodding their head in unison to the kaleidoscopic psych groove. Parker is in fine spirits, prancing around in a straw fedora, strutting to the front of the stage and joking with new bassist Cam Avery, who recently replaced Pond frontman Nick Allbrook. A short-lived moment of sun breaks through the clouds during the rampant 'Elephant', a set highlight that comes with a drawn-out interlude of catastrophic feedback before a tumbling drum solo. It makes way for the dream-pop of 'Feels Like We Only Go Backwards'. But, ultimately, it's the rib-rattling riffage of Stooges-esque stomper 'Half Full Glass Of Wine' that steals the set, leaving bolts of jagged guitar screeching through the air. *Jenny Stevens*

Best bit: The finale, when Parker drops his guitar to the floor and waves goodbye to the crowd.

Boy On Da Pyramid Stage

DIZZEE RASCAL

PYRAMID STAGE, 8.15PM

"OY-OYYY!" SHOUTS Dylan Mills, striding around the front of the stage. "It's a fucking party!" And yet, riskily for a festival set, the 27-year-old airs loads of new material from upcoming album 'The Fifth'. He goofs around to the bassy 'Superman' and the, er, playful 'Arse Like That' (which he dedicates to "all the ladies out there with big arses") and brings on R&B singer Angel to guest for 'Good'. Also in the game is AlunaGeorge's Aluna Francis, who pops up for a remix of Disclosure's 'White Noise'. But it's chart-conquering singles 'Holiday' and 'Bonkers' that make the biggest impact among all the "let's go fucking mental" chants. *Siân Rowe*

Best bit: Dizzee introduces 'Something Really Bad', his collaboration with Will.i.am: "Don't get excited – he's not here."

DISCLOSURE

SONIC, 9PM

"I AM DESPERATELY trying to get out of London to make the Disclosure set! Everyone say a prayer," tweets Jessie Ware just hours before Disclosure bring their garage bangers and pop anthems to Worthy Farm. With Ware zipping down the M3, Guy and Howard Lawrence treat the comically over-subscribed tent to hits from their Number One album 'Settle', from the preacher skank of 'When A Fire Starts To Burn' to radio-humping omni-anthem 'White Noise'. Aluna Francis (of AlunaGeorge fame) and Eliza Doolittle both represent, but will Jessie's Twitter prayers be answered? Thankfully yes, and she arrives onstage just in the nick of time to smash 'Confess To Me'. Hallelujah. *David Renshaw*

Best bit: The arrival of Jessie Ware. No disrespect to Eliza Doolittle, but it's the one thing we were all waiting for.

Disclosure, soon to be joined onstage by Jessie Ware

A QUESTION FOR KEVIN

What's the key to bringing a festival vibe?

"Bands that have lots of 'woahs' in their sets really master the art of the festival. We're working on that. Having the right kind of songs, the ones that make people wanna party. Whether we do that or not I don't know but if you can master the art of doing party music *and* music people can mong out to in their bedrooms, you've got it made."

VIEW FROM BACKSTAGE

The mud, the mind-loss, the grub... how do the Glastonbury VIPs feel about the first day?

THEO, HURTS

"We don't get offstage until about midnight on Saturday, so after that I just want to go and get lost on the site, and lose my mind. And hopefully not get a taxi home like I did two years ago... all the way back to London. It cost me £600."

NIGHT

CRYSTAL CASTLES

JOHN PEEL STAGE, 10.45PM

Alice was measured wrongly for her mic

SO WHAT kind of fucked-up über-party do Crystal Castles bring to Friday night? Not a terribly well-attended one, for starters. The tent is half-empty, a situation not helped by the fact that the band are running 20 minutes late. When they finally arrive, Alice Glass begins the gig sitting on the stage with her head in her hands. It feels ominous, and it proves to be: she's visibly upset, and the set ends abruptly after 40 minutes. Something is obviously very wrong. But as a spectacle, it's still compelling and confrontational... until the stage compere walks on to say: "She's gone." *Barry Nicolson*

Best bit: The relief when Alice returns after appearing to collapse during 'Crimewave'. She leaves the stage for good soon after, though.

CHIC FEAT. NILE RODGERS

WEST HOLTS STAGE, 10.15PM

"'Get Lucky'? Nope, never heard of it!"

IT'S TAKEN 35 years for the man behind the disco strut of Daft Punk's 'Random Access Memories' album to make it to Glastonbury. "We are now going to proceed to play a bunch of Number One records," beams Nile Rodgers, the 60-year-old who produced some of the most iconic disco tracks in dancefloor history. From Diana Ross ('Upside Down'), Sister Sledge ('We Are Family') and Madonna ('Like A Virgin') to Rodgers' own band Chic ('Le Freak') he blasts out hit after hit after hit. We laugh, we cry, we hug. Anyone not dancing needs to check his or her heartbeat. *Jenny Stevens*

Best bit: Nile staying onstage as 'Get Lucky' is played through the PA.

A QUESTION FOR NILE

Why didn't you play 'Get Lucky' in your live set?

"When you do something with an artist, it's really their record. Had it not been for [Daft Punk's] record, Pharrell and I wouldn't have co-written 'Get Lucky'. We would have been doing something else. The first time I really play it, I want to play it with them. I want to rehearse and I want to get it right. I want it to be tight like the record."

ROU, ENTER SHIKARI

"We brought a brass section with us in 2009. I love that there's art, comedy and politics here."

JULIE, DEAP VALLY

"It's total chaos! Chaos, mud and chaos, more chaos, and our ugly-ass wellies from Asda."

LIAM, THE COURTEENERS

"You have to come down slowly from Glasto. Bed, *Curb*..., Chinese, a tin to take the edge off."

Freddie and Justin Vaccines rock the Pyramid Stage

Friday round-up

Phew, we ain't done yet! The best of the rest from day one

For those at Glastonbury who didn't cane it too hard and too early on the Thursday night, Proper Day One eases in with the sweet langour of **SWIM DEEP**, who throw in a cover of Cyndi Lauper's 'Girls Just Want To Have Fun'. Want to know who doesn't want to have fun? **JAKE BUGG**. Despite a heaving early afternoon slot on the Pyramid Stage, the heroically unarsed Bugg constantly looks like you're taking slightly too much time ahead of him at the supermarket check-out. But that deadpan scowl is balanced out with new songs, one a dark, slow, sultry thing possibly called 'Angel Fire', the other a chomping-at-the-bit country rocker called 'Slumville Sunrise'. Absolutely *no-one* during **SOLANGE**'s late-afternoon Park Stage set is calling her "Beyoncé's sister". Or remembering that time her sister might have played a slightly bigger stage. Her R&B muso slow jams cannot be denied, and her take on Dirty Projectors' luscious 'Stillness Is The Move' is genuinely jaw-dropping. Same goes for **MILES KANE** on the John Peel Stage, where the Wirralian is joined by Arctic Monkeys' Alex Turner for a performance of The Last Shadow Puppets' 'Standing Next To Me'. Back on the Pyramid Stage, **THE VACCINES** continue to come of age. "This is a genuine dream come true," beams Justin Young. And it's dreamy just how well the likes of 'Wolf Pack' and 'If You Wanna' come across on a big stage. That sort of insouciance doesn't come easy. **FOALS** are almost the exact opposite. Their turn-of-the-night Other Stage set feels like a moment for them, but a moment that's been catalysed by exactly no charisma. It's songs the size of the wonderful, louche 'Inhaler' that have got them here but, sweetly, they end with a ferocious take on 'Two Steps, Twice'. Keeping with the 'Class of 2007, all grown up' vibe, **THE HORRORS** proudly headline The Park Stage. A triumph in a way, but if anything it feels too small for them. From the moment 'Mirror's Image' scissors out into the dark, you're reacquainted with how good they are live. Faris Badwan is uncharacteristically exuberant as he introduces a new song. Still untitled, it's radiant. They close with a truly volcanic version of 'Moving Further Away', and you're left with the sense that this is a band moving ever and ever further on. **THOM YORKE** and super-producer **NIGEL GODRICH** bring the party to Shangri-La's Heaven, keeping the crowds boucing with everything from Prince to Q-Tip and NWA. *Emily Mackay*

Jake prepares to strike his 'Lightning Bolt'

Foals' Yannis admires the view from the Other Stage

POONEH GHANA, DAN KENDALL, ED MILES, RICHARD JOHNSON, JENN FIVE, TOM MARTIN, TOM OXLEY

SATURDAY

The biggest band in the world finally play the biggest festival in the world

Mick paints it black – and green – on the Pyramid Stage

THE ROLLING STONES

PYRAMID STAGE, 9.30PM

So this is it. Right here, right now. The moment the world's been waiting for: the world's most famous band stepping up to headline Glastonbury. Four *NME* writers, all with their own takes on Mick, Keith, Charlie and Ronnie, give their opinion on one of the most anticipated gigs of all time...

"TRULY MYTHICAL," SAYS EMILY MACKAY

Well, who'd have dreamed it? That The Rolling Stones – strutting cocks of the rock'n'roll walk – would be upstaged by a bloody bird. Well, almost. The moment when the giant mechanical phoenix perched atop the Pyramid Stage starts flapping its beak, spreading its wings and spewing fire during 'Sympathy For The Devil', is when tonight becomes truly mythical. It's not exactly a slow build-up, though. The likes of 'Jumpin' Jack Flash' and 'Paint It, Black' are dropped ridiculously early, but somehow they're not as big as they should be. Compare it to, say, Springsteen's more curveball Glastonbury headlining set in 2009. That night, it felt like The Boss was trying to prove something, to make a point. Tonight with the Stones, there is a faint sense of dutifully doling it out, especially with the mercifully brief 'Glastonbury Girl' – a rework of 'Factory Girl' that features the lyric "*She's taken all my ecstasy/And she's off to Primal Scream*".

"THEY PUT ALL THE YOUNGER BANDS TO SHAME"

But by the end of a howlingly huge 'Gimme Shelter', Mick is prancing about with phenomenal backing singer Lisa Fischer and the band are on it. And from the opening of 'Start Me Up' until the finale of '(I Can't Get No) Satisfaction', they are in full flight.

"SOMETHING SPECIAL," SAYS DAN STUBBS

For the punter, attending Glastonbury involves slumming it a bit. Putting up with the toilets. The mud. The crowds. For The Rolling Stones, Glastonbury is slumming it in a whole different way. They are a band used to playing plush arenas. And for a set involving a giant pair of illuminated lips and a Beyoncé-style catwalk, the bare and unforgiving Pyramid Stage at Glastonbury is unknown territory. Yet tonight they prove they can nail the kind of outdoor mega-gig they've had mixed luck with in the past. Glastonbury 2013 is spectacular enough to put Hyde Park '69 (at which they released a box of butterflies in honour of Brian Jones) and Altamont (a full-on tragedy) into brand new context. Not only do the band own Saturday night, they put the younger bands playing throughout the day to shame. They do so not just with a rabbit-punch of killer opening hits including 'Jumpin' Jack Flash', 'It's Only Rock 'N Roll (But I Like It)' and 'Paint It, Black', but also with Mick Jagger's boundless energy and a range of sparkly jackets that make Friday night headliner Alex Turner

Keith, Mick and Ronnie

look underdressed. The set isn't without its lulls, and Mick Taylor's two lingering appearances are proof that Ronnie Wood and Keith Richards are as many guitarists as the Stones need. But when a set picks up pace with an elevating 'Sympathy For The Devil' and a fire-flanked mechanical bird comes alive, you know you're watching something special.

"AN ALL-TIME GREAT SET,"
SAYS BARRY NICOLSON

The marriage of Britain's biggest liberal-hippy jamboree and its greatest – and most capitalistic – rock'n'roll band says much about how both institutions have evolved over the years. For Glastonbury, the Stones are an epochal booking, dwarfing even McCartney and U2. For the band themselves, meanwhile, this obviously isn't just another gig: there aren't enough noughts on their pay cheque for that. But whatever voodoo Ronnie Wood worked to get them all here, be thankful – because The Rolling Stones turn in one of the all-time great Glastonbury headline sets tonight.

You want moments? Try Mick Taylor and saxophonist Bobby Keys cutting loose on 'Can't You Hear Me Knocking'. Or when Keith lets out a trademark lupine cackle before 'You Got The Silver'. Topping them all is the giant mechanical bird nested atop the Pyramid, spewing flames and beating its wings against a rising cloud of red smoke, causing 'Sympathy For The Devil' to sound even more Luciferian.

If you've never seen them live before, you can hardly argue with the setlist, which makes space for every classic song you'd want to see them play before you (or, more likely, they) die. Sure, Keith sounds a little rusty and, given the choice, we'd have sacrificed some of the extraneous jamming on 'Midnight Rambler' for 'Street Fighting Man'. But that feels like nitpicking. Old pros that they are, the Stones deliver in pretty much every way. Whatever it all means to them – and Charlie doesn't look too pissed off about being here – it's a night that will live long in the festival's memory. As the sun sets over Worthy Farm, a mass influx takes place. Men dressed as insects crawl out of the Green Fields, women with fairy wings emerge from Shangri-La, and hipster kids wander over, bleary-eyed from tents at The Park Stage. They're all heading towards the Pyramid Stage. Because The Rolling Stones aren't just the greatest rock'n'roll band in the world. They're a unifying force that brings together the most disparate factions of society.

It's only rock'n'roll – but the whole of Glasto seems to like it

The giant mechanical phoenix atop the Pyramid Stage

JUMPIN' JACK FLASH
IT'S ONLY ROCK 'N ROLL (BUT I LIKE IT)
PAINT IT, BLACK
GIMME SHELTER
GLASTONBURY GIRL
WILD HORSES
DOOM AND GLOOM
CAN'T YOU HEAR ME KNOCKING
HONKY TONK WOMEN
YOU GOT THE SILVER
HAPPY
MISS YOU
MIDNIGHT RAMBLER
2000 LIGHT YEARS FROM HOME
SYMPATHY FOR THE DEVIL
START ME UP
TUMBLING DICE
BROWN SUGAR
YOU CAN'T ALWAYS GET WHAT YOU WANT (I CAN'T GET NO) SATISFACTION

"A HIT MARATHON,"
SAYS JENNY STEVENS

Fireworks explode for the racing heartbeat of opener 'Jumpin' Jack Flash' – a fitting tribute to a band who've waited almost 50 years to headline this muddy musical Mecca.

Mick Jagger bends around the stage like a giant-limbed spider for 'Paint It, Black' before the cosmic grumble of 'Gimme Shelter' and 'Honky Tonk Women' – the latter, surely the most monumental use of cowbell in music history. Later, the bouncing bongo-patter of 'Sympathy For The Devil' fires the starting pistol for a hit marathon including 'Start Me Up', 'Tumbling Dice', 'Brown Sugar' and a euphoric encore of 'You Can't Always Get What You Want'. The grand finale? Paper flowers erupt from a cannon, showering the audience in red petals as the towering riff of '(I Can't Get No) Satisfaction' rattles the organs of every indie kid, 40-something dad, psy-trance raver, and all the rest of the motley crew gathered tonight in the name of The Rolling Stones. This isn't just the year the Stones marked their Golden Jubilee, it's also the year they pulled off one of the greatest headline sets in Glastonbury history.

VIEW FROM THE CROWD

Gus, 21, Somerset
"Best moment? When the phoenix spread its wings and erupted from the stage. I didn't expect it to be so amazing."

Michelle, 25, Norwich
"'Wild Horses' was amazing. It was more than I expected it to be. It's been the best gig of my life."

Jamie, 20, London
"'Sympathy For The Devil' was the best. Jagger is so supple for a 69-year-old! Woods and Richards smashed it too."

RICHARD JOHNSON, DAN DENNISON, POONEH GHANA

BEATLES Vs STONES
Because some rivalries never die

THE BOOTLEG BEATLES
ACOUSTIC TENT, 9.50PM

Those who'd rather see an imitation of the Fab Four to real-life Mick and Keef get 'A Hard Day's Night' and 'She Loves You'. The Bootlegs' Lennon says: "They've got more people watching... but we've aged better." Any band would struggle to match the genius of 'I Want To Hold Your Hand', even if it's not the real thing. *David Renshaw*

WHY ARE YOU WATCHING THE BEATLES?

Thom Lowe, 24, High Wycombe
"I've spent eight minutes listening to the Stones. I'm here for 'Strawberry Fields Forever'."

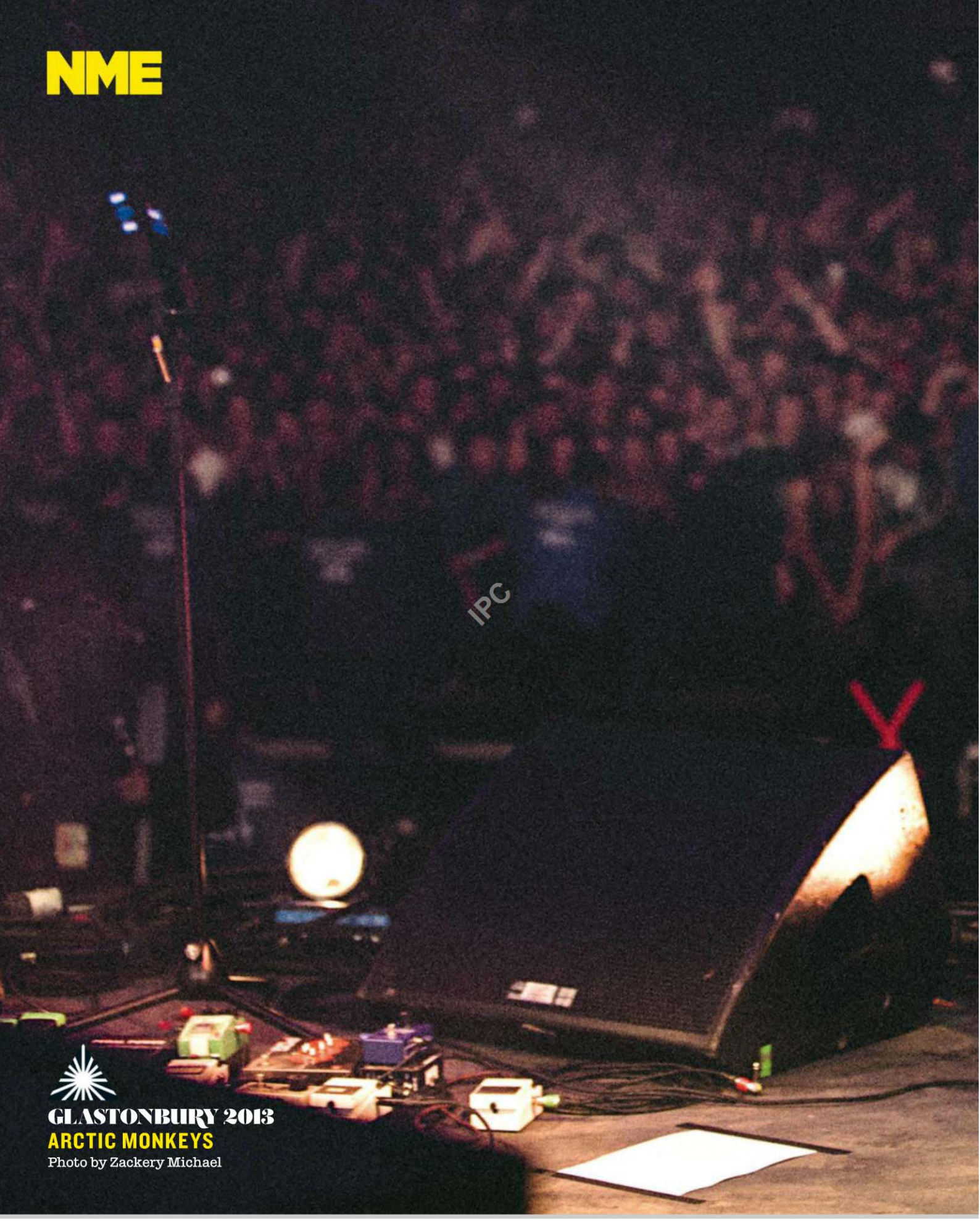
Benny Chandler, 23, High Wycombe
"You can see The Rolling Stones all the time. When can you see The Beatles? Never. The Beatles are amazing."

GLASTONBURY 2013
FOALS
Photo by Pooneh Ghana
NME
IPC

GLASTONBURY 2013
HAIM, PALMA VIOLETS
& FLORENCE WELCH
Photo by Dan Dennison
NME
IPC

GLASTONBURY 2013
PRIMAL SCREAM
Photo by Ed Miles

NME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ARCTIC MONKEYS
Photo by Zackery Michael

GLASTONBURY 2013
WORTHY FARM
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NME

NME

GLASTONBURY 2013

THE VACCINES

Photo by Jenn Five

NME
IPC
GLASTONBURY 2013
TAME IMPALA
Photo by Pooneh Ghana

Haim join Primal Scream on the Pyramid Stage

PRIMAL SCREAM

PYRAMID STAGE, 7PM

IPC

If there are three words you didn't expect to hear the Haim sisters to sing this weekend, they'd probably be "*paying my taxes*". It just doesn't fit with their brand of good-times LA rock'n'roll. But, thanks to Bobby Gillespie, that's exactly what happens, as they add gutsy harmonies, shivers of tambourine and impeccable, leather-jacketed cool to the last three songs of Primal Scream's set. And a belter of a set it is. Warming up for the Stones has to be a Gillespie dream, and Bob's bringing it like a man with something to prove, in a killer pink suit. Opening with the stake-claiming, stance-making strut of '2013', they romp into 'Country Girl' with giddy abandon. New bassist Simone Butler adds a fresh new energy, throwing proud shapes with guitarist Barrie Cadogan. The moody 'River Of Pain' and 'Goodbye Johnny' cast a bit of a lull, but that's sharply dispelled by a rampant 'Swastika Eyes'. "Fucking amazing, wasn't it?" notes Bobby coolly. 'Loaded' steps things up a gear, Bobby badgering the crowd to get into it and acidly wondering if they've been "dosed with valium" as the Haim sisters troop out to add their golden throats to 'It's Alright, It's OK' plus a glorious 'Rocks'. They're a great fit all together onstage, Este wigging out with proper soul power on the lose-your-shit finale of 'Come Together'. "Enjoy The Rolling Stones," says Bobby with a wry smile, safe in the knowledge he's warmed 'em up *good*. *Emily Mackay*

Best bit: Bobby to the crowd pre-'Loaded': "Saturday night at Glastonbury... just what is it that you want to do? (*pause*) Commit suicide? Jonestown massacre?"

PEACE'S GUIDE TO BEING A GLASTO HIPPY

How to find spirituality in The Green Fields

Peace prepare to get naked in the name of erm, peace

COME TO TERMS WITH NUDITY...

Harry Koisser: "I arrived and the first thing I saw was a guy wearing nothing but a loin cloth. It was effective from the front, but from the side, you could see his balls were exposed to the elements. I wanted to walk over and say, 'Take me with you'. A loin cloth is a good look."

...THEN EMBRACE NUDITY

Harry: "My fiancée and I are having a nude portrait done at the oil painting tent at Shangri-La. Where will it hang? Are we talking about the painting or my penis?"

PLAY BONGOS

Dominic Boyce: "I went to the Stone Circle and found myself. There were people beating bongos. I'll be damned if I go home without jamming on a hand drum."

PEACE

JOHN PEEL STAGE, 3PM

It's testament to Peace's draw that even as Friday's sunshine hits its peak, the sweltering tent is full to bursting. It's a class set, nailing the moment perfectly, with the lazy groove of 'California Daze' particularly glorious. *Emily Mackay*

GET LOST

Harry: "I've been lost since I got here. I have no idea what's going on. But you just go with it."

Doug Castle: "If you've got nowhere to go, you can't get lost. And that's my profound thought for the day."

VIEW FROM BACKSTAGE

It's day two and some of the VIPs are still feeling the love. Well, most of them...

PEACHES GELDOF

"My favourite thing about Glastonbury is making lots and lots of new friends. Lots of new musical friends. Cam from Tame Impala is my new friend. I love hanging out with him and my new husband."

JAKE BUGG

"It's muddy and fucking horrible! I don't get 100 per cent 'involved' in the Glasto experience. But it's great to be part of it."

YANNIS, FOALS

"Best moment has been seeing the guy from The Hives coming out of the shower just wearing a towel. It was mildly arousing."

WINSTON, MUMFORDS

"I wanna push Ted [Dwane, bassist] out in a hospital bed with a drip. Milk the situation."

CHERRY POPPERS

For some of the best new bands, it's their Glasto debut. Who owned it and which stage will they play in 2014?

TOY
JOHN PEEL STAGE, 3PM

Full credit to Toy: 'Dead & Gone' and 'Kopter' open and close the show with their sprawling, hypnotic majesty, but it's a mistake to drop 'My Heart Skips A Beat' from the set – it's their best chance to engage the crowd. *Barry Nicolson*

See you next year?

***NME* predicts:** higher on the bill, and a bigger time slot. This feels very short.

How was it for you?

Tom: "We had a great time. We're also playing a small set at The Crow's Nest. It's a chance to try new material."

THE STRYPES
JOHN PEEL STAGE, 4PM

The buzz surrounding them goes beyond curiosity at four teenagers playing '60s R&B standards. But their best songs are still the ones they didn't write, like 'Heart Of The City' and 'You Can't Judge A Book By The Cover'. Bit of tweaking, and they'll be huge. *Barry Nicolson*

See you next year?

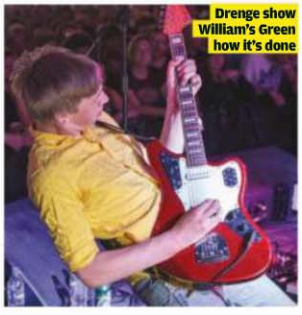
***NME* predicts:** The Pyramid Stage? It seems possible.

How was it for you?

Josh: "Fantastic. This is a festival for music fans and with such a wide demographic. That's what it's about."

DRENGE
WILLIAM'S GREEN, 12.30PM

Drenge may look sweet, but they bristle with energy. Singer Eoin Loveless screeches into the mic as his brother Rory drums up roiling rhythms for the intense 'Dogmeat'. "*This song is a fuck-about/Not one to write home about*," says Eoin during 'People In Love Make Me Feel Yuck'. We disagree. *Emily Mackay*



Drenge show William's Green how it's done

ED MILES, JENN FIVE, RICHARD JOHNSON, DAN KENDALL, TOM OXLEY

See you next year?

***NME* predicts:** The Park Stage would give these songs more room to roam.

How was it for you?

Rory: "I got a certificate at school that said 'most likely to play Glastonbury'. And here I am."

SAVAGES
JOHN PEEL STAGE, 7.45PM

Savages' tribe is growing, but they remain a tough sell. Their crowd is disappointingly thin, even though a woman dances onstage throughout it – a translator between the dead-eyed nihilism of the band and fans who've spent their day in the sunshine. It's tricky, but Savages are too intense to ignore. *Barry Nicolson*

See you next year?

***NME* predicts:** They have the songs to headline this tent. Now they need the crowd to fill it.

How was it for you?

Jehnny Beth: "Yesterday we played William's Green and it was great – really small and intimate."

Savages' Jehnny Beth fronts up to the crowd

JAGWAR MA
JOHN PEEL STAGE, 1PM

We can't pinpoint the exact moment that Jagwar Ma begin smashing this set, but by 'The Throw', it's obvious. The future of the galaxy – a responsibility Noel Gallagher has bestowed on this duo – may not hinge on their Madchester revivalism. But for a sunny Saturday, it couldn't feel better timed. *Barry Nicolson*

See you next year?

***NME* predicts:** On the Other Stage. In the sunshine. Having it.

How was it for you?

Jono: "I was convinced our gig at Stonebridge was the best of our lives, until we played the John Peel Stage. I feel amazing."

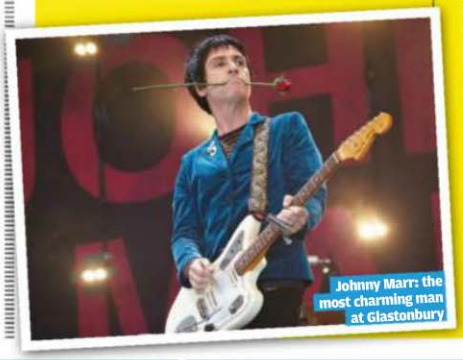
Azealia Banks gets all Jurassic on the Other Stage

Saturday round-up

Azealia Banks, Johnny Marr and Nas bring out the sunshine

"Glastonbury, who's already drunk?" yells **AZEALIA BANKS**, dressed as a sexy dinosaur. "Who's already high?!" Strutting across the stage as best she can with foot-long spikes sticking out of each of her limbs, the Harlem badass chucks out '212', 'Yung Rapunxel' and '1991' while indulging in some vicious future-aerobics with her two equally flamboyantly-clad backing dancers. Rocking a rather more staid sunglasses-and-suit combo, **NOAH AND THE WHALE**'s Charlie Fink brings his tales of heartache and hometown heroism to perfect blue skies. A master of wistful, heartstring-tugging pop, his emotive baritone raises the likes of 'Waiting For My Chance To Come', 'There Will Come A Time' and the euphoric title track of the band's 'Heart Of Nowhere' into sun-shot festival anthems. Getting his jam on with the chugging upstarts, **JOHNNY MARR** does mods proud with his impeccable hair. However impressive his solo material is, the biggest crowd reactions are reserved for the Smiths numbers he unlocks from his old band's majestic back catalogue, 'Stop Me If You Think You've Heard This One Before' and 'Bigmouth Strikes Again' getting everyone particularly giddy. **TWO DOOR CINEMA CLUB** pull a gigantic crowd to the Other Stage, where we watch frontman Alex Trimble continue his transformation into the electro-pop Elton John. His insanely catchy hits are even more potent than the heavy-duty boxes of wine doing the rounds in the merrily cross-generational crowd. Hell, even Noel Gallagher's watching. Boasting one of the most glamourous crowds of the festival – seriously, where have these babes been all weekend? – **NAS**' set in the Sonic tent gallantly battles for the attention of punters off to see The Rolling Stones. He's late onstage, but makes up for his tardiness with a tight-as-fuck live band and the slickest flow since that suspicious-looking puddle up near Shangri-La. Despite announcing that Flavor Flav isn't able to make the gig because of "immigration bullshit", **PUBLIC ENEMY** leader Chuck D offers a fantastic alternative to The Rolling Stones. Serving up wisdom on Julian Assange and Edward Snowden, the real tricks come out of the bag when the hip-hop legends drop AC/DC, Chic and The Sugarhill Gang. The crowd triples when fans flock from the Stones, and despite the lack of Flav, things are as epic as ever, proving Saturday night isn't all about Mick, Keef, Ronnie and Charlie. *Leonie Cooper*

Two Door Cinema Club sport their Saturday best



Johnny Marr: the most charming man at Glastonbury

SUNDAY

Brain surgery? Pah! The festival climaxes with Mumfords and friends

Marcus Mumford and a cast of thousands

MUMFORD & SONS

PYRAMID STAGE, 9.45PM

For Pyramid Stage first-timers, Mumford & Sons look incredibly comfortable. Marcus, Winston, Ben and Ted have played every Glastonbury since they formed in 2007, and the Londoners more than justify the decision to bump them up to festival headliners. How do they do it? With some super-special guests, an eyeball-tickling lightshow and a bassist, Ted Dwayne, who looks remarkably passionate and energetic thwacking his upright for someone who's just had a bout of brain surgery. "Ted's fucking alive, isn't he?!" yells Marcus with a gleeful cackle, before the band launch into a ferocious 'Roll Away Your Stone'. Balancing the bangers with more meditative numbers, they open up in darkness with a sumptuous 'Lover's Eyes', which kicks into life when Marcus announces, "We came for a party!" And that's exactly what he and the massive crowd get. When The Vaccines, Vampire Weekend, First Aid Kit and The Staves join them onstage for a big finale of The Beatles' 'With A Little Help From My Friends', it's further proof that in 2013, Glasto is *still* the best party of them all. *Leonie Cooper*

Best bit: Watching a wet-eyed Ted stick his thumbs up to the crowd when they start chanting his name.

VIEW FROM THE CROWD

Who should headline the Pyramid next year?

Robin, 16, Essex
"The Vaccines. We saw them earlier and they were absolutely amazing – dripping with sweat!"

Holly, 16, Essex
"Haim make everyone happy. They're so original and they don't care what anyone thinks about them."

Alex, 17, Windsor
"Dizzee Rascal would get people into it. Everyone loves him. And knows all the tunes. It'd be 'Bonkers'!"

Mumfords' warm-up act, the gothic lord himself, Nick Cave

Sunday round-up

It was inevitable. The last day of the festival arrives. #Sadface

Ah yes, Glastonbury's day of taking it easy. And you can tell everyone is resting up because even though **DEAP VALLY**'s set is delayed by the stage manager's 60th birthday celebrations – there's cake, and a charming song about smoking mud – nobody really minds. Lindsey Troy, however, is not standing for it. "Wake the fuck up, Glastonbury!" she screams as 'End Of The World' rumbles into life, and gradually all come around to her way of thinking. Seminal post-punkers **PUBLIC IMAGE LTD** are making their Glasto debut over on the Other Stage, where we find John Lydon sermonising on 'Warrior', wild-eyed and sporting a woolly poncho. It's the opposite of **JESSIE WARE**'s sleek sophisto-pop, which classes-up the John Peel Stage. Ware busies herself talking about how excited she is to be here. It's all rather sweet, and after 'Running' and '110%' the set is in the bag. Back at the Pyramid, **VAMPIRE WEEKEND** attract a huge crowd, but are solid, not spectacular. On the other hand, a round of applause for booking **NICK CAVE & THE BAD SEEDS** to warm up for Mumford & Sons. Their set is like a purging enema administered to the gathering throng of banjo fans. "Who is this?" one of them asks, as Cave pelvic-thrusts his way through 'Deanna'. Job done. **THE SMASHING PUMPKINS** are less dramatic when soldiering through 'Quasar' and 'Panopticon', but come to life when they break out the classics. 'Tonight, Tonight', 'Bullet With Butterfly Wings', 'Disarm' – all are mighty. **TYLER, THE CREATOR** is entertaining but uneventful on the John Peel Stage, so it's all about heading to the West Holts Stage to catch **DAMON ALBARN** making an unannounced appearance with **BOBBY WOMACK**. Much to everyone's befuddlement, Bobby buggers off for 20 minutes and is replaced by a CD of bad jazz music. But when he eventually returns it's with 'Across 110th Street' and it's brilliant. Which just leaves **THE XX**'s Other Stage headline set. Initially, they seem an awfully gloomy way to end the weekend – but Jamie xx's atmospheric production fills the space. It's not the biggest crowd of the weekend, but that just makes it intimate enough to feel special. *Barry Nicolson*

Damon Albarn joined in with Bobby Womack

The xx close proceedings on the Other Stage

RICHARD JOHNSON, JENN FIVE

10 THINGS WE SAW SO YOU DIDN'T HAVE TO...

From dinosaur mating rituals to mad-fer-it policemen, here's some shit we saw at Glasto. Quite literally

1 A MUDMAN
"What are you looking at? You want to see my younger brother, he's a right little shit"

2 TAP ME UP
Seconds before this photo was taken, Jagger was seen having a wet wipe shower

3 LEGO OF ME
Hurts' brand new image just doesn't fit together somehow...

4 JURASSIC PARK
It's no wonder that dinosaurs died out with mating rituals like these

5 HER MAJ
They reserved The Queen a bit of space up front so she could dance to Chase & Status

6 NAKED RAVE
Guy on the right has got the moves (and torso) like Jagger. Just not the clothes

7 OPTIC ILLUSION
Always a good idea to neck a few shots of warm piss before Dizzee

8 THE LIGHTWEIGHT TENT
Eoin from Drenge heads backstage to find Swim Deep have peaked too soon

9 BOBBIES ON THE BEAT
"Quick, mate! Haim are about to do another secret set down at the station in 10 minutes"

10 IT WENT THAT WAY!
Glasto-goers point to the giant bird that just shat all over them from on high

DAN KENDALL, DAN DENNISON, POONEH GHANA, JENN FIVE, GETTY, PHOTOSHOT

25 THINGS WE LEARNED

We've now got GCSEs in falling in mud, avoiding festival toilets and stalking indie celebs. Share in our knowledge

1 'GET LUCKY' IS 2013'S ANTHEM
Heard everywhere: during Fatboy Slim's Thursday night set, Major Lazer's set at Shangrihell, at Fernando's Peri Peri Chicken Shack at 9am as a gurning man struggled to eat a burger.

2 SADLY, DAFT PUNK DIDN'T DO A SECRET SET
But who was that in the crowd watching Chic? (See picture, right)

3 GUS ALT-J HAS NO IDEA WHO NILE RODGERS IS
Imagine how happy he's going to be when he finds out.

Miles Kane gives new meaning to festival chic

4 MILES KANE THINKS PYJAMAS ARE ACCEPTABLE OUTDOOR WEAR
Perhaps he got his Union Jack get-up dirty.

5 EVEN THURSDAY NIGHT IS FULL-ON
The Friday morning sun rose to a certain flame-haired songstress face-down in the hospitality area mud.

6 JARVIS COCKER: ACTUALLY A BIT OF A HIPPY
Jarv was spotted chilling out in the Stone Circle. We look forward to new Pulp song 'OMMMMM-on People'.

7 ESTE HAIM IS A HERO
The diabetic Haim sister had a funny turn during their Friday show – but after a short sit down and help from her sisters, she finished the set.

8 WILEY ISN'T REALLY INTO MUD
A string of unhappy missives culminated with the grime star telling Twitter, "Fuck them and their farm".

9 THIS YEAR'S FESTIVAL ROYALTY...
... is, er, actual royalty. Prince Harry caught Thom Yorke's DJ set at Shangri-La. Bet Thom's pleased.

10 IT'S OK TO HAVE A JOKE AT THE ROLLING STONES' EXPENSE
A blow-up zimmer frame bounced around the crowd during 'Paint It, Black'.

11 SECURITY STAFF FEAR ENTER SHIKARI SETS
They brought on another 20 heavies, who battled to keep the weekend's biggest circle pit in check.

12 GOOD PATTER FROM THE MORNING MILKMAN
"It's the most popular drink in the world! Get it down you! Stop feeling like you've been stabbed in the face!"

13 PEANUT BUTTER, MARS BAR AND CHEESE ON A CRACKER...
...make for a great festival snack. Serious.

14 DANIELLE HAIM WEES WHEREVER
There were overwhelming queues for the ladies. "Fuck it," she told *NME*, "I'm using the men's."

15 NOEL G + JORDAN STEPHENS = NEW BEZZIES
The Chief and the guy from Rizzle Kicks were spotted heading off to see Arctic Monkeys together.

16 'DUDE FOOD' HAS ARRIVED AT GLASTONBURY
There's a MeatLiquor in Shangri-La.

17 EVEN SHERLOCK GETS LOST AT GLASTONBURY
An exasperated Benedict Cumberbatch was spotted Thursday night hurling his luggage in the mud.

18 YANNIS DOESN'T QUEUE
He looked more like a racehorse than a Foal as he hopped that fence into Shangri-La.

Daft Punk? Or just a couple of helmets?

Michael Eavis speaks to the press

19 GLASTO'S GOT A LITTLE PRUDISH
On Thursday, the Snakepit in Shangri-La had a mural of a candle stuck up a woman's bum. By next morning, Eavis' team had it taken down.

20 WILLIAM IS THE MOST HARDCORE MEMBER OF PALMAS
There he was, raving, at 4am in the Major Lazer pit. Legend.

21 SOLANGE IS A SKRILLEX FAN
She turned out in aquamarine heels and yellow trenchcoat to watch the brostep maven's side-project, Dog Blood.

22 2013: THE YEAR OF THE POP-UP SET
2011 saw Radiohead and Pulp popping up on The Park Stage. This year they're all at it. Haim at BBC Introducing. Thom Yorke in Shangri-La. Beady Eye on the Other Stage. The Vaccines and Alt-J at William's Green. Everywhere you bloody look.

23 JOHNNY MARR DOESN'T BUY HIS SILVER NAIL VARNISH
A fan makes it for him. Fancy that!

24 TWO DOOR ARE JEALOUS OF NME'S TOURBUS
They describe it as "dependable, a bit futuristic, and '80s". Funnily enough, that's exactly how we describe them.

25 IT WAS THE BEST GLASTO EVER
"I say this every year, I know it's really, really boring but it's actually true," said Michael Eavis on Sunday. "It really is the best festival we've done, without a shadow of a doubt."

Thank yous

To our good friends at EE, with special mention to Jess Turner. Plus Robert Richards, Tony Daniels, Rosie and Abi at Glastonbury Festival, Neil Bailey, Richard Giddings, Tom Burris and IPC IT, Simon, James and Rhodri at PC Coaching, Charlie and John at CBA, Mayday Travel, Justine Lester at Cloudhouses, Sarah Orme and Sam @ LowerCoxbridge. Our coverage couldn't have happened without you. Plus Ben & Jerry's, Domino's, Krispy Kreme, Square Pie and Pizza Express.

There's more!

NME.COM Head to *NME.COM* to see hundreds of photos in our galleries, plus backstage shots, the best pictures from the Pyramid Stage headline sets, video interviews and other highlights. Relive it all at *NME.COM/festivals/glastonbury.*

ED MILES, JENN FIVE, ANDY WILLSHER, GETTY

IPC

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

PUSSY RIOT

A PUNK PRAYER

With two members still in prison, a new documentary reveals the origins and motivations of the Russian 'Punk Prayer' protesters

FILM OF THE WEEK

The gig on February 21, 2012 lasted less than 40 seconds. But when Russian punks Pussy Riot stormed into Moscow's Cathedral of Christ The Saviour wearing balaclavas and playing guitars, they proved that musical protest still has the power to shake the world's most oppressive regimes. As seen in the video they made of the event, called *Punk Prayer: Mother Of God Drive Putin Away!*, five of the band played in the cathedral that night. Two of them – Maria 'Masha' Alyokhina and Nadezhda Tolokonnikova – are still in remote prison colonies in Russia, hundreds of miles from their friends and families. Katya Samutsevitch was also jailed, but was released in October 2012. *A Punk Prayer*, by British producer/director Mike Lerner and Russian producer/director Maxim Pozdorovkin, is an insight into the origins and motivations of Pussy Riot's Putin-poking rock'n'roll rebellion.

Their notoriety, the film explains, grew from a noble naivety. In the wake of the mass dissent surrounding Vladimir Putin's announcement in September 2011 that he would stand for president again following a change in the law that meant he could seek a third term, Pussy Riot formed with a mission to express their opposition through guerrilla gigs. Their brightly coloured masks and dresses were a uniform to be worn by anyone who wanted to take part in the movement. "*Kill all sexists! Kill all conformists!*" they squeal in early footage, a crass demonstration of the type of shock-art they employed to bring attention to their cause.

The February 21 protest, too, is shambolic. Rocky hand-held shots of the band being escorted from the cathedral by an angry congregation before they even launch into their punk prayer show that the protest was not, as the court ruling in August suggested, the work of a group motivated by "religious hatred", but a group of angry young women sick of having their rights stifled.

But this isn't how everyone feels. *A Punk Prayer* also features interviews with religious activists, who protested at the band's trial and take a different view of them storming a sacred place. "They walked into the heart of Russia and took a shit," a woman shrieks, using a metaphor that could have been lifted from a lyric written by Pussy Riot. Footage of the trial itself portrays even more farce. As the camera-clicks reach a crescendo outside their courtroom glass cage, Masha describes the scene as a "horrific theatre", giggling with the others that she's unsure what to do as they "sit here like lambs".

The band's testimonies in court, however, are serious, and they express remorse. "We are not completely guilt-free," Nadia says defiantly, "we are not saying we are ethically faultless." It's just, Masha adds, that the offence caused by their "small and somewhat absurd act" was less important than the freedom to speak out against what they see as a corrupt and authoritarian regime.

But it's the interviews with the Pussy Riot members' families included here that give real, raw insight. The input of Masha, Nadezhda and Katya's parents offer glimpses behind the balaclavas. Masha loved the Spice Girls as a child and was heavily involved in environmental politics. Nadezhda is a performance artist abandoned by her mother. Katya, the eldest, saw her family lose everything after the collapse of the Soviet Union. Her father gave the photograph of her being dragged into court as a present to his friends, he tells the camera, before sobbing with pride at what his daughter has done.

And it's those details that make their closing speeches at their trial so poignant. The three young women offering eloquent, impassioned words at the stand are unrecognisable from the frocked-up hoodlums who stormed the altar of Moscow's main cathedral. They knew that those brazen tactics would give them a platform, but the scale of it was unprecedented – oppression in Russia instantly became a global counter-culture concern.

"Our goal is to change humanity," one Pussy Riot member says halfway through the film. "To transform consciousness a little bit. To free society from prejudices and stereotypes. To be the voice of the voiceless." No matter how juvenile their protest was, it's hard to argue with the sentiment. ***Jenny Stevens*** **8**

THREE CLASSIC MUSIC PROTEST FILMS

BED PEACE (1969)
Directed by and starring: Yoko Ono and John Lennon
In 1969, during the Vietnam War, John and Yoko stayed in bed for the duration of their week-long honeymoon, in front of the world's press, talking about peace. It made about as much difference as farting in the bath for democracy, but this film reveals the debate their act sparked.

TROPICALIA (2012)
Directed by: Marcelo Machado
Starring: Caetano Veloso, Gilberto Gil, Tom Zé
Doc following Brazilian musicians who objected to the 1964 coup in Brazil and the subsequent military government.

SYMPATHY FOR THE DEVIL (1968)
Directed by: Jean-Luc Godard
Starring: The Rolling Stones
Short film of the recording of the politically charged track, with footage of the Black Panthers reading revolutionary texts and scenes of children buying Nazi pamphlets.

DAUGHN GIBSON

ME MOAN SUB POP

The menacing singer has embraced pop music on his second album – but it's still a dark, difficult listen

IPC

Rock'n'roll is littered with men you wouldn't be best pleased about bumping into down a dark alley. From Nick Cave and The Cramps' late Lux Interior to Tom Waits and Josh Homme, all have, at certain points in their careers, succeeded in creating characters that terrified the living shit out of listeners as much as they've thrilled and enthralled. Daughn Gibson – the imposing alter ego of Carlisle, Pennsylvania's Josh Martin, a one time truck-driver, adult bookstore worker and former member of stoner hardcore band Pearls And Brass – is the latest in this long line of dodgy dudes whose magnificently melancholy way with melody outweighs the collective creep factor of their sinister storytelling.

Daughn set out his seedy stall last year with the lurching menace of his debut 'All Hell'. Cobbling together disparate genres like a GarageBand Dr Frankenstein, he sutured hillbilly hustles with the kind of spacious urban electronica that's been finessed by Jamie xx and Burial. Fifteen months down the line, 'Me Moan', a title that brings to mind a primal, almost cavemannish confession of angst, ups the ante by bringing a subtle but certainly not unnoticed pop element into the fray, adding a more direct danceability into the demonic fracas. It's in the superb 'Phantom Rider' that Daughn really nails this fresh focus, a bona fide banger whose haunted house beats give way to a towering, almost overwhelmingly catchy chorus. The bad romance of 'Won't You Climb' also skips along with a dreamy, soulful refrain that's more sublime than scary.

Despite this new-found interest in crowd-pleasing production, the ominous tales still prevail. "I collect these stories," Daughn explained to *NME* earlier this year, of the dark incidents that inspire his utterly unique mini-masterpieces. "I hoard them. I wanna hear every detail." When he's not crooning about a "*fucked up Judgment Day*" and smoking cigs in historic battlegrounds on 'All My Days Off', he's getting deep into some looming prison funk on 'The Pisgee Nest', which concerns the true story of a gang-bang in the woods near his home. Over fractured, clashing sonic wails, Daughn presides over the menacing tale like a nonchalant sheriff who's seen the very worst that life has to offer.

Experimentation takes a front seat for most of 'Me Moan', with 'Mad Ocean' sampling bagpipes recorded from a marching band on a Flag Day parade, Daughn twisting the noises nabbed from in among the popcorn and patriotism into a skiffle by way of a thug-step shuffle. Elsewhere, 'Kissin On The Blacktop' is a twangy rockabilly number loaded with glitchy flashes and rattles, as if Eddie Cochran had just rolled up to a Peckham warehouse rave. You might not want to run into Daughn Gibson on a lonely night, but you'd be a fool if you didn't listen to him push things forward with such noirish flair. ***Leonie Cooper***

8

BEST TRACKS: 'All My Days Off', 'Phantom Rider', 'Won't You Climb'

Faces To Names...

Three reviewers, three questions

JENNY STEVENS
Favourite track at the moment?
"Arctic Monkeys' new single 'Do I Wanna Know?' is one swaggering hunk of rock'n'roll filled with enough sexual tension to melt a high-school common room."

TOM HOWARD
Favourite album at the moment?
"At times like these it's hard to see beyond 'Yeezus'. Kanye West is a miracle. And also a total maniac. God bless him."

SIAN ROWE
If you were Emily Eavis, what would you be doing right now?
"I haven't moved from my bubblebath since Sunday night. I'm working out exactly who I need to call for next year..."

FIST CITY

IT'S 1983, GROW UP BLACK TENT PRESS

When Patti Smith famously wrote about people living "*outside of society*" in her controversial 1978 punk classic 'Rock N Roll Nigger', she was pointedly referring to bands who mean it, who live and breathe it, for whom making music is not a lifestyle option, it's just something that they *have* to do. One band who undoubtedly fit this bill are Fist City – four hardcore punks from Lethbridge, Alberta. Following line-up changes and gender reassignment (for the singer, Kier Fist), their second album combines the urgency of Mika Miko with the devil-may-care flow of The Coathangers. With only one track lasting over three minutes ('Blow'), this is a clattering rallying cry, a gutsy cluster of surf-punk and garage rock: a post-riot grrrl riot. ***Hayley Avron***

8

BEST TRACK: 'The Creeps'

ICKY BLOSSOMS

ICKY BLOSSOMS SADDLE CREEK

Icky Blossoms are the side-project of Tilly And The Wall's Derek Pressnall, and their debut album tries to distance itself from the boundless, twee enthusiasm of its creator's day job. Unfortunately, it just dresses it up differently. Opener 'Heat Lightning' is promising enough – a swooning, sad take on tropical electro-pop – but it outshines the rest of the record. Darting from whirring dance-rock ('I Am') to clunky electroclash ('Babes'), the Omaha trio's attempts at eclecticism come off looking forced, as if Pressnall plus singer Sarah Bohling and guitarist Nik Fackler are trying to fit three albums' worth of ideas into one. ***Rhian Daly***

5

BEST TRACK:'Heat Lightning'

LETLIVE

THE BLACKEST BEAUTIFUL EPITAPH

The biggest challenge LA punks Letlive face with their fourth album is creating something that matches the awesome, intense power of their acclaimed live shows. Their third, 2010's 'Fake History', managed it in patches with tracks 'The Sick, Sick, 6.8 Billion' and 'Renegade 86', but ultimately tired later on. Now they've addressed their problems, and 'The Blackest Beautiful' is a strong, focused record from beginning to end. Opener 'Banshee (Ghost Fame)' combines the ferocity of Black Flag with the quirks of vintage Glassjaw, while undoubted album standout 'Pheromone Cvlt' captures the band's blend of deranged hardcore and aching soul perfectly, making this one of the most affecting heavy records of the year. ***Tom Goodwyn***

8

BEST TRACK: 'Pheromone Cvlt'

PART TIME

PDA MEXICAN SUMMER

David Speck is slavishly in thrall to glo-fi mentalist Ariel Pink, and his music is so highly derivative of Pink's Z-movie karaoke that it feels mechanical. The result is a nasty aftertaste of contrived weirdness. In some ways the Californian's coherent pop writing fills a hole in the wake of Pink's deliberately difficult 2012 album 'Mature Themes'. 'Night Drive', for example, is a genuine yacht-rock classic. Ultimately, though, Speck's mimicry is little more than pale homage to a real eccentric, highlighting the gentle sadness and underlying soulfulness of Pink's music. 'PDA' lacks this, and comes across as frivolous. ***John Calvert***

4

BEST TRACK: 'Night Dive'

HEBRONIX

UNREAL ATP RECORDINGS

Six slices of warm fuzziness from the former Yuck man

James Murphy of LCD Soundsystem tells a story about how he used to lie on the floor of his family house listening to the warm hum of the electrical appliances. He says that his music ever since has been concerned with relocating the feeling of safety and love he found in that static noise. Daniel Blumberg, formerly of Yuck and now making his way gingerly into the world of solo performance under his Hebronix moniker, would surely relate. He's aided here by producer Neil Hagerty, once of Royal Trux and one of Blumberg's clearest influences.

While the music they've come up with on 'Unreal' is half a planet away from Murphy's – the hungover morning after to LCD's euphoric night before – Blumberg understands the soft, human pleasures that can be found in the sound of machines feeding back. The album is only six tracks long, but with all but one clocking in at over seven minutes, Blumberg is still giving you your money's worth. Daydreamy 10-minute opener 'Unliving' sets the tone, but it's 'Viral' that stands out: summer pop as heard through a narcotic haze. 'Wild Whim' is almost as good, a '70s soft-rock tune played at half-speed by Pavement after a 12-hour blackout sleep.

Blumberg has claimed that he's never really got into My Bloody Valentine, but before writing 'Garden' he must have picked up a love of textured guitars, if not squalling noise. This is shoegaze with the sound down. By closer 'The Plan' things are starting to feel a little one-note, but nothing on this album would lead you to expect Blumberg to start pushing himself into wild experimentation. This is warm, sleepy music that buzzes like a fridge. Best heard lying down. ***Kevin EG Perry*** **7**

BEST TRACKS: 'Viral', 'Garden', 'Unliving'

SALVIA PLATH

THE BARDO STORY WEIRD WORLD

Baltimore's Michael Collins made music as Run DMT until 2012, when an aggressive dubstep group using the same name threatened him with legal action. Now he's Salvia Plath, a hybrid of *The Bell Jar* author Sylvia Plath and herbal high salvia. Like albums by other psychedelic dreamers Ariel Pink and Unknown Mortal Orchestra, 'The Bardo Story' sounds like a collection of rediscovered '60s and '70s gems uploaded to YouTube. 'House Of Leaves' is a blissful ramble, there's a wonky Velvet Underground violin darkening 'Bardo States', and 'Salvia Plath' is an entrancing psychedelic wobble. Get stuck in. ***Siân Rowe*** **7**

BEST TRACK: 'House Of Leaves'

THROWING UP

OVER YOU O GENESIS

It's been a little old while since we first noted this scrappy, grungy London crew; what have they been doing for two and a half years? From the sounds of it, artfully scuffing their DMs and making sure the thumbholes in their long-sleeved T-shirts are in just the right spot. Songwriting, not so much, but what their debut 'Over You' lacks in substance it makes up for with gloriously out-of-time energy, recalling the scowly strops of Elastica at their rawest, or early, squally Ash. The likes of 'Big Love' and the "*nah-nah-nah*"-ing 'Gone Again' are rompy, rough-toned fun, with gutter-punk guitars and a simple joy to them. I say hurl. ***Emily Mackay*** **6**

BEST TRACK: 'Gone Again'

THE RIDER

What we're watching, looking at and listening on this week

TV

Stones In The Park

Missed Glasto? Watch this historic set from 1969, which took place two days after the death of guitarist Brian Jones.

Watch: *Sky Arts, July 7, 8pm*

Book

Hard Art

DC punk bands including Bad Brains, Teen Idles and the Slickee Boys snapped by Pulitzer Prize-winning photographer Lucian Perkins. Henry Rollins writes an accompanying essay.

Buy: £17.99, *waterstones.co.uk*

Speakers

TDK Travel Speaker

Essential for parties in the park as well as after-hours at summer festivals. It folds up so it's easy to transport and connects to iPod or iPhone.

Buy: £50, *urbanoutfitters.com*

THIS WEEK'S SINGLES

Reviewed by NME's **NICK LEVINE**

KATY B

WHAT LOVE IS MADE OF RINSE

Surfing sublimely on a house piano beat from producer Geeneus, this is breezy British dance queen Katy B on holiday in Ibiza, dancing with that special someone. "*Let me know what love is made of*", she sings, sounding like she's gazing into his eyes. The sound of sangria number three going slowly to her head.

DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE

NO NEW FRIENDS UNIVERSAL/ISLAND

This moody, charmless, midtempo jam belongs to a very specific subgenre: misanthropic hip-hop. The gist of the song is: these guys have all the friends they need. "*I'm too high to be friendly*", Wayne explains over heavy clicks. It's like interviewing him out of Crystal Castles.

MØ

WASTE OF TIME RCA

Some of the post-Robyn Scandi-pop doing the rounds feels as twee as a tea cosy, but Denmark's Mø makes electro music with guts. Here she's like a cross between Siouxsie Sioux and '90s Janet Jackson as she asks her unreliable man-friend, "*What happened to the love we had? Huh?!*" That grunt is Mø kneeing his nuts to Norwich.

PHOENIX

TRYING TO BE COOL ATLANTIC

On 'Trying To Be Cool', Thomas Mars is wooing someone with "*two dozen pink and white ranunculus*". The band's bright French-pop groove is every bit as irresistible as Mars' advances, right up to the final line, "*There is no physical evidence of cannibal boyfriends*". Rejected from the soundtrack of romantic zombie comedy *Warm Bodies*, perchance?

THE STRYPES

HOMETOWN GIRLS MERCURY

When Ross Farrelly from The Strypes sings "*I reek of sweat and teenage innocence*", there's a good chance he's singing about the time he ran out of Lynx Africa just short of Christmas. Nonetheless, failing to show his lack of age, 'Hometown Girls' is a note-perfect '60s garage-rock replica that would have gone down well in the Cavern Club in 1963. Play it to your nan and laugh at her amphetamine flashbacks.

GLASVEGAS

IF GO WOW

'If' is grand, ragged round the edges, and wiser than you'll ever be. "*If not for rain, the sun would never split the skies again*", James Allan preaches over ringing guitars and galloping-horse drums. You gotta go through the bad shit to appreciate the good shit, he's saying. We'll take that as an excuse for 'Euphoric Heartbreak'. Welcome back to 'brilliant'.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Bradford Cox dons a black wig for a night of 'Cryptograms', and (below) during the 'Halcyon Digest' set

ATP CURATED BY DEERHUNTER

PONTINS, CAMBER SANDS FRIDAY, JUNE 21–SUNDAY, JUNE 23

The Atlanta band play their albums 'Cryptograms', 'Microcastle' and 'Halcyon Digest' at the holiday camp spectacular

There are rumours circulating at Pontins that Deerhunter have been rehearsing all week in the local church. This is funny, because Camber is the kind of place where local cafés display UKIP signs, and Deerhunter frontman Bradford Cox is the kind of man who recently threatened to "sodomise mediocrity". Quite what the village makes of him is unknown. But this weekend is the best intro to the Atlanta band any local could hope for.

CRYPTOGRAMS FRIDAY

When Deerhunter's 'Cryptograms' was released in 2007, it heralded the band's ambition to hybridise European and American psychedelia. Compared to the raw sounds and crude references of 2005 debut 'Turn It Up Faggot', it was sophisticated, with nods to Brian Eno. Live, this stuff is risky, and there's a fine line between finding ambient nirvana and nodding off. There are 14 people lying down, eyes closed. Are they meditating, or are they having a kip? Who knows, but formless synth jams like 'White Ink' are difficult listening. Sounds swirl and the guitar sustain is massive, but Bradford's vocals make everything work, especially when singing about his "*greatest fear*" on the album's title track.

MICROCASTLE SATURDAY

Tonight is one of misfortune. Firstly, a broken effects pedal delays the band's performance. When they make it onstage, tracks like 'Microcastle' and 'Green Jacket' are dream sequences. Others, such as 'Calvary Scars' and 'Never Stops', are trad psych. Then disaster strikes again: their amp blows. More delays. They return defiant, whereupon 'Nothing Ever Happened' and closer 'Circulation', from 2009's 'Rainwater Cassette Exchange' EP, explode into hard, nasty wig-outs. 'Microcastle' was Cox's attempt at a garage album that honoured European avant-garde principles, and while the record sounds like dream-pop on a stereo, over the Pontins PA it's a raging leviathan, smashing eardrums and dropping jaws. Not since My Bloody Valentine's five nights at the Roundhouse in 2008 has there been so much feedback in the UK.

HALCYON DIGEST SUNDAY

So how to top last night? Answer: by amping up the emotion. Cox's intention with 2010's 'Halcyon Digest' was to explore the bittersweet boundaries of memory. As such, tonight is gentler, completing a narrative arc that began on Friday with hallucinatory anxiety, progressed to psychotic rage, and has now ground to a halt in exhaustion and nostalgia. Early numbers like 'Earthquake' and 'Don't Cry' are quiet affairs, with 'Coronado' dedicated to Cox's friend Jay Reatard, who died in 2010. After the album is done, Cox gushes that ATP has been the greatest weekend of his life. Moreover, he's proved himself the author of one of the most challenging rock bands of the 21st century. ***Huw Nesbitt***

VIEW FROM THE CROWD

FAVOURITE DEERHUNTER SHOW?

Lyndsay McCartney, 24, Peckham
"The 'Halcyon Digest' show was my favourite set but 'Cryptograms' is my favourite album. I do find Bradford annoying though."

Vincent Dee, 32, Kirkwall
"'Halcyon Digest' was incredible. The songs on the album that sound lo-fi were rocking, and all credit to the festival, they've done a great job with the sound."

Ellie Bunstan, 26, Reading
"So enjoyed how Bradford appreciates his audience. He's so humble, and all the shows were great, and the band clearly put their heart and soul into it."

IPC

Deerhunter on 'Microcastle' night

Kim Deal makes a splash with The Breeders

Black Lips onstage at ATP

Dan Deacon's aerobics class was a hit

DEERHUNTER'S PICKS

HOW DID THE ATLANTANS' FAVOURITE BANDS DO?

THE BREEDERS
Friday, Main Stage
To celebrate the 20th anniversary of second album 'Last Splash', another performance of the album in full. Kim Deal keeps a dignified silence about recently quitting the Pixies, and indie anthem 'Cannonball' is rolled out to stunning effect, to a delighted audience.

NO AGE
Friday, Second Stage
Amid old biggies 'Eraser' and 'Teen Creeps', LA's Dean Spunt and Randy Randall play songs from new album 'An Object'. Out in August, it delves into the hitherto unexplored world of processed drum sounds and Dean playing bass. A change is as good as a rest.

PANDA BEAR
Saturday, Second Stage
There's more than a hint of mid-1990s breakbeat and dub about Noah Lennox of Animal Collective's continuous set of new electronic material. This is a gamble, but he lands midway between Portishead and Coldcut.

BLACK LIPS
Saturday, Main Stage
With Cole Alexander in good form, the Black Lips are as solid as ever, playing their West Coast psych meets Southern rock with the confidence of a club band from the 1950s. One new song sounds a bit Chicago blues. Promising.

BODY/HEAD
Saturday, Second Stage
Ex-Sonic Youth star Kim Gordon's Body/Head is a project with guitarist Bill Nace and no wave band DNA's percussionist Ikue Mori. Tonight, this manifests itself as an hour of complicated drumming and weird sounds. It empties the room. Some people need to grow some balls.

DAN DEACON
Sunday, Second Stage
The Baltimore man gets special mention for the funniest set of the weekend. Part rave, part group therapy session, Deacon orders the crowd to part in the middle and visualise their anxiety triggers while he plays his messed-up indie gabba. Incredible scenes.

POONEH GHANA, DEREK BREMNER

THESE NEW PURITANS

HEAVEN, LONDON WEDNESDAY, JUNE 19

Jack Barnett and co strip down their gigantic ambitions for the stage, with rousing results

Being a small-to-medium-sized band with gigantic ambitions can be an awkward thing, and nowhere more so than in the live arena. One suspects that if Jack Barnett had his way, Heaven's dressing rooms would currently be occupied by a Harris hawk, frittering away the hours between soundcheck and showtime by angrily flexing its talons and staring hungrily at the bar staff.

As it is, though, These New Puritans have had to bring new opus 'Field Of Reeds' – the making of which, lest we forget, involved the aforementioned angry avian, the man with the deepest voice in Britain and a day spent shattering panes of safety glass – to the stage in stripped-down style. Tonight, that record's booming phalanx of brass and woodwind is represented in humble fashion: two trumpets, one French horn. Indeed, as Jack stalks out from the wings, bass guitar strung over his skinny shoulders, These New Puritans pretty much resemble that thing they've appeared desperate to escape: being, you know, a rock band.

Being, loosely, 'Kid A' as played by the Grimethorpe Colliery Band, the reception granted to 'Field Of Reeds' has been mixed. Some have hailed it as brave and ambitious. Others have dismissed it as pretentious audience trolling of the first order. It makes more sense live, for several reasons. The horns, soft and serene on record, blast with a surging intensity. New vocalist Elisa Rodrigues is a smouldering presence, her soft tones a neat foil to Jack's post-punk mumble. And the band focus in on the record's more dynamic moments: the tumbling coda of 'Fragment Two' gets an extended roll out, giving Jack's brother George a chance to give his drums a proper battering.

Yes, these songs can be strange and obtuse, but as the set unfurls, there's a sense of narrative that's almost *Game Of Thrones* in its dramatic unravelling. The first third is all 'Field Of Reeds' material, bucolic and dreamy. For the second third, dark clouds gather, and tracks from 'Hidden' gallop up like bloodthirsty Dothraki: the bashment warstep of 'Attack Music', and a brutal 'We Want War', which sees Jack fluttering his arms around like an evil sorcerer in search of an appropriately nasty incantation.

Then, the tension lifts. 'Organ Eternal' is a soft, ecclesiastical keyboard refrain that finds Jack mumbling of the "*things you leave behind*". And the other side of a brief encore, the booming tones of basso profundo Adrian Peacock – just sampled, he probably doesn't come cheap – ushers in a gorgeous 'Field Of Reeds'. The band have a reputation, not entirely undeserved, for being cold souls, but this is the sort of emotional swell that made, say, Radiohead or Sigur Rós into 21st century arena-fillers. The question now is whether TNP will remain a small-to-medium-sized band with gigantic ambitions, or grow in stature to realise them. The hawk is waiting. ***Louis Pattison***

These New Puritans vocalists Jack Barnett and (right) Elisa Rodrigues

IPC

Frank Turner returns to the tiny Joiners Arms, Southampton

Special delivery for Mr F Turner

Time to relax after the gig

FRANK TURNER

JACK DANIEL'S JD ROOTS, THE JOINERS ARMS, SOUTHAMPTON MONDAY, JUNE 24

Local boy Frank provides the singalongs as the winner of Britain's Best Small Venue in association with JD Roots holds its raucous victory party

It's official – The Joiners Arms has been crowned Britain's Best Small Venue of 2013 in association with Jack Daniel's JD Roots. How to celebrate? By getting homegrown hero Frank Turner to play an intimate show, of course. This tiny room holds plenty of memories for Turner. It's where he got a first taste of live music "as a spotty 15-year-old", he recalls onstage. It's also where he last fronted post-hardcore band Million Dead in 2005, and there's a graffiti epitaph written by the 31-year-old in the basement to prove it. Most importantly, last December, Frank helped save the place from financial crisis by coming back for two shows on his birthday.

With these credentials there's no-one more qualified to please the Hampshire crowd. Some have queued since the morning for a spot at the front, and Turner's getting a punk-style fists-in-the-air response as he rolls through 'Wessex Boy' early on. Even the self-doubting songs from this year's album 'Tape Deck Heart' are treated as singalongs. The bleakest moment from the record, 'Tell Tale Signs' – an introspective look into the breakdown of his long-term relationship – is cleansed of melancholy because everyone's just too cheery.

So tonight we get the jauntier side of Frank Turner. 'Photosynthesis', for example, sees everyone crouching to the floor before jumping up for the chorus. "*I won't sit down, and I won't shut up/But most of all I will not grow up*," they sing back in a party mood. For Turner, the legacy of punk is about inclusiveness and the DIY spirit, as 'Try This At Home' exemplifies. He's an expert at getting everyone on-side, and that's evident when he belts out 'I Still Believe' – a song calling for rock'n'roll's intrinsic values to overcome modern life.

The encore brings a lull. Turner can't leave the stage because it's too packed, so he moves three feet from the mic and back again, then plays 2007 debut album 'Sleep Is For The Week' in its entirety. It's an audacious move, and the fans play the role of autocue as they remind him of the lyrics to songs he hasn't played for years. Things start to drag, until album closer 'The Ballad Of Me And My Friends' brings the tempo back up. A montage of big-hitters including 'Recovery' and 'Reasons Not To Be An Idiot' make sure the night ends fittingly, with crowd-surfing and moshpits.

Simon Butcher

VIEW FROM THE CROWD
HOW WAS IT AT THE FRONT?

Nardia Bell, 19, Brighton
"Words can't describe how happy I am right now. That first album made me fall in love with him, and to hear it all was incredible."

Tessa Rose, 18, Southampton
"I liked 'Photosynthesis', when everyone sat down. I love this venue, too. You get to know the artists better. I loved it tonight."

FRANK TURNER *on...*

...THE JOINERS ARMS
"I saw a band called Snug here – my first ever gig. They've been forgotten by history but their guitar player was Ed Harcourt. I love this place. I've been to a million gigs here, and now they've won Best Small Venue, which makes me as happy as I can possibly be. They're worthy winners."

...PLAYING HIS DEBUT ALBUM
"I really wanted to play 'Sleep Is For The Week'. It seemed like a fun thing to do and was appropriate given the thing about supporting underground music. It's a long album and it was reassuring to play two newer songs at the end and get a better reaction."

...NEWER TUNES
"I'm always nervous about new material, even when it's out on an album. When I played 'The Way I Tend To Be' today, the crowd reaction was fucking insane."

TOM MARTIN

PATTI SMITH

O2 SHEPHERDS BUSH EMPIRE, LONDON
WEDNESDAY, JUNE 19

Cat's piss, UFOs and broken guitar strings. Another "fucked-up" night with the punk icon

"I had to spray the stage with cat pee so I could feel more at home," Patti Smith giggles midway through tonight's show. With one joke the 66-year-old transforms the tone from reverence to intimacy. It was a church service, now it's the New Yorker's living room. This is what happens when one of the world's great storytellers performs. 'Ask The Angels', from 1976's 'Radio Ethiopia', starts it. Smooth as you like, it becomes the organ groove of 'Privilege (Set Me Free)' from 'Easter', a song decorated by Smith dancing around a white ribbon tied to her wrists. After third song 'Kimberly', Smith gets an ovation from those seated on the balcony.

Tonight's mid-song chat veers from looking for flying saucers outside CBGB with Tom Verlaine, to apologising for spitting "weird shit" all over the stage ("It's my allergies. It's not London I'm allergic to... it's corporations"). Her sense of justice is as strong as ever, too, and the riots in Brazil and Istanbul, Pussy Riot and the prisoners in Guantanamo Bay all get a namecheck. "Today I learned how to conquer evil," she growls before 'Beneath The Southern Cross'. "You just be good. And let me tell you, baby, being good is a lot more fun than you think."

At this point she skips offstage, leaving guitarist Lenny Kaye to lead the band into a storming 'Nuggets' medley dedicated to the British invasion that inspired him to pick up the guitar 50 years ago. Returning with her pianist daughter Jessie, she spins to 'Dancing Barefoot', leaning down to chat to fans. But as soon as the piano chords strike for 'Pissing In A River', the crowd is silent, enraptured by her defiant call of "*Should I pursue a path so twisted/Should I crawl defeated and gifted*". Then the focus turns to this decade, and she dedicates an encore of an Iberian folk song to Patrick Wolf, who toured with her recently. 'This Is The Girl', written about Amy Winehouse, is introduced as a tribute to the "beautiful gift she gave us".

The end of the set races through the 'hits': 'Because The Night' leads a fire-bellied 'Land' straight into 'Gloria', which sees the whole of the Shepherds Bush Empire yelling "*JESUS DIED FOR SOMEBODY'S SINS BUT NOT MINE*". 'Babelogue' and 'Rock N Roll Nigger' come later and the applause is so rapturous she looks into the crowd before clasping her guitar strings and plucking them all out. "Look, I'm happy, but I'm done! It's just one of those fucked-up nights..." ***Jenny Stevens***

SETLIST
- Ask The Angels
- Privilege (Set Me Free)
- Kimberly
- April Fool
- Distant Fingers
- This Is The Girl
- Summertime Blues
- Maria/Strange Messengers
- Beneath The Southern Cross
- Nuggets medley
- Dancing Barefoot
- Pissing In A River
- Because The Night
- Land
- Gloria
- Banga
- People Have The Power
- Babelogue
- Rock N Roll Nigger

Patti Smith onstage at Shepherds Bush Empire

JENN FIVE, TOM MARTIN

Ruen Brothers back home in Scunthorpe

RUEN BROTHERS

JACK DANIEL'S JD ROOTS, THE PRIORY HOTEL, SCUNTHORPE FRIDAY, JUNE 21

Scunny's favourite sons play a homecoming set of bruised, scratched rock'n'roll. Twice

You know you're onto a good thing when the hotel you're watching a gig in has a receptionist who's a fan of the band. "The Ruen Brothers? Oh, they've played in the lobby a few times," she says. It turns out most Scunthorpe locals have a similar tale to tell. Henry and Rupert Stansall's first gig, guesting with a Motown band, was at The Priory Hotel at the age of 12. Hundreds of appearances, a move to London and a ton of buzz later, the siblings return as homecoming heroes. And this time round the crowd want to hear the band's own material, not just the rock'n'roll standards they made their name performing.

Recent single 'Walk Like A Man' sounds like it belongs in the same canon already, with the line "*You've got bruises on your knees, and scratches on your hands*" clearly resonating with the enraptured people at the front. Rough and ready they may be, but the love The Priory has for the Brothers borders on hysteria, and as they clean up with a double whammy of 'Aces' and a raucous take on 'Got My Mojo Working', nobody cares that tonight's set is shorn of covers. That part of the show is being kept on ice.

Afterwards, as we approach midnight and much of the crowd has dispersed, there's a surprise in store for those who've stuck around. "I just wanna keep playing," announces Rupert. So they do. Amps are unpacked, a single snare is fetched, and the handful of friends and family who remain in The Priory's back room are treated to the most intimate impromptu gig of their lives, featuring the Brothers backed by their old bass player, who abandoned the rock'n'roll dream to become a chartered surveyor, and – we shit you not – sexagenarian drummer and Priory employee Trevor Mitchell, who once held the world record for continuously hitting the skins for over 100 consecutive hours. Eat that, Andrew WK. The quartet race through a hatful of classics – 'Johnny B Goode', 'Rock Around The Clock' and 'Let's Twist Again' – and it's a good old-fashioned northern knees-up that closes the homecoming party for Scunny's favourite sons. ***Rob Webb***

See NME.COM/smallvenues for exclusive Ruen Brothers pictures and interviews

> ***It's the most intimate gig of their lives***

IPC

"Does this jumper come in black as well?"

SKY FERREIRA

H&M LOVES MUSIC, H&M OXFORD CIRCUS, LONDON TUESDAY, JUNE 25

H&M's flagship store provides a fitting stage for the 2013 style icon

Music and style have gone hand in hand ever since big band zoot suits, jazz berets, Elvis' denims and Ringo Starr's world-wobbling mop-top. Fast-forward via Hendrix's kaftans, the safety-pinned spirit of punk, the postmodern peak of the '80s fashion/music love-in, right up to today's style monoliths like MIA, and it's clear the history of song is implicitly bound up in a fabric of colour, image, trends and tastes.

Right now no-one seems to know this better than Sky Ferreira, the sometime model turned blossoming pop star. Tonight this special show on the top floor of H&M's flagship Oxford Circus store is a celebration of the two worlds. Fitting rooms by day, tonight the mirror-plated walls turn the gig inside out. For the tiny crowd it's almost as if the action is taking place backstage, and the fans celebrate the intimacy with wild cheers as Sky opens with an understated 'Lost In My Bedroom'.

Running through a mix of tracks from her two EPs, 'As If!' and 'I Will,' the diminutive singer takes on larger-than-life form on soaring pop anthems such as '24 Hours' and the Weezerish 'You're Not The One', her tiny stature exaggerated by the fact that, up here, she can actually touch the ceiling. Shape-shifting through landscapes of classic Americana, when she's not doing high-school drama on 'Ain't Your Right', she's channelling teen romance on 'Sad Dream'. Whatever your age, there's something familiar embedded in there for you to latch on to.

Sky-as-style-icon manages to strike multiple poses in one frame – a breezy melée that flits between a glistening Marilyn Monroe, a ragdoll Courtney Love, a bubblegum-pop Hannah Montana and, in her more shouty moments, the Bride Of Chucky. She giggles between songs, mumbling into the mic. What she's saying is inaudible, but by the smile on her face you can wager she's saying it with charm.

When she closes with the stunning 'Everything Is Embarrassing', the crowd are hushed into reverent awe, exploding into wild cheers as she rounds off the track that outstrips her coy, girlish stage presence and rubber-stamps her as a bona-fide star. She leaves the fitting room, and walks out, onto a far bigger stage.

Alex Hoban

View From The Crowd

Jamie, 17, London
"I've been waiting to see her for three years. I remember when she was on Myspace, now I'm seeing her twice in two days. She is incredible."

Kaylie, 16, London
"She's a unique character. She looks different to anyone else and her sound is amazing too. The venue was unique and more intimate than I expected."

Trish, 17, London
"Sky is as much of a style icon as she is a pop star. I think that's why so many people love her. She's so slim, too – she makes me want to eat more carrots!"

SKY *on...*

FASHION & MUSIC
"They're one and the same for me. I love them both as modes of self-expression. OK, if I had to choose one over the other it'd be music."

HER NEW ALBUM
"It's going to be here in September, with a new EP before. I've waited so long for this – I can't WAIT!"

GIG IN A STORE
"I felt big up there, but just because it was so small. It was lots of fun."

TOM MARTIN

THIS WEEK IN 1974

ELTON'S DRUGS SHAME, RIP-OFF TICKETS, WILD WOOD

FIVE QUID FOR STONES TICKETS?!

NME's Roy Carr is outraged that the highest ticket prices, currently £2.20, may soon break the £5 barrier. "Are these fantastic prices justified?" he asks. "Are rock stars pigging it at our expense?" Promoter Harvey Goldsmith defends a figure of £3.50 for the superstar acts, "but unless it's a 100 per cent dynamite act like Elvis Presley, I don't feel they can command [that figure] in England."

ALL BACK TO RON'S

Relaxing in his immaculately tidy house, Ronnie Wood regales *NME*'s James Johnson with tales of wilder times there – Eric Clapton inviting entire aftershow parties back to jam, Mick Jagger turning up to help him record his solo album in the basement studio, and Keith Richards staying in his spare room. "I was really out of my head that night," he says of the Clapton party, "and Eric was really violent and boisterous."

HEROIN, ROADIES AND SHEEP

"Ol' Coconut Bonce is back," declares *NME*'s Charles Shaar Murray of Elton John – prior to his scalp rejuvenation – as he interrogates the singer to within an inch of his life about his latest album 'Caribou', his hard-partying lifestyle and his costume-box larks, which include unexpectedly walking onstage with Iggy And The Stooges dressed as a gorilla: "[Iggy] thought it was some fuckin' maniac, 'cos he's always getting attacked by maniacs. I nearly got thrown off. I jigged around for a couple of minutes feeling like a prat and then walked off."

Elton is a mine of scurrilous gossip and LOLs, spouting stories about his teeth falling out in an Indian restaurant after watching *The Exorcist*, referring to the music industry as a "bunch'a poofters", and claiming Marc Bolan was grossly exaggerating his record sales. He throws out such interview gold as "My roadies tie me up and beat me, that's why I love them" and "I'm gonna become a rock'n'roll suicide, take my nasty out and piddle all over the front row", and jokes that "when I said Billie Jean King was my heroine, what I meant was that she had my heroin".

Finally, having claimed to have cancer, one lung and hordes of fans going through his rubbish for "old shoes and glasses and Rolls-Royces", when asked what made him the star he is today, he has a straightforward answer. "Vitamin E. Quaaludes. Heroin. Plus sexual intercourse with sheep."

IPC

Also In The Issue That Week

• Bowie's 'Diamond Dogs' tops the albums chart, closely followed by Mike Oldfield's 'Tubular Bells', Wings' 'Band On The Run' and Gary Glitter's 'Remember Me This Way'.

• Nick Kent cuts the hack crap while reviewing Marvin Gaye's 'Live' album: "Listen, forget this rock-critic jerk-off number and get your mitts around a copy of this album immediately."

• Elton John reviews the singles. Of Jim Stafford's 'My Girl Bill', he concludes that "the man is a cunning fiend and deserves all the transvestites in Fulham upon him".

• Chrissie Hynde (yes, that one) reviews a Marc Bolan out-takes album: "The poor guy ain't even dead yet and already they're releasing sloppy first takes and rejects."

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THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

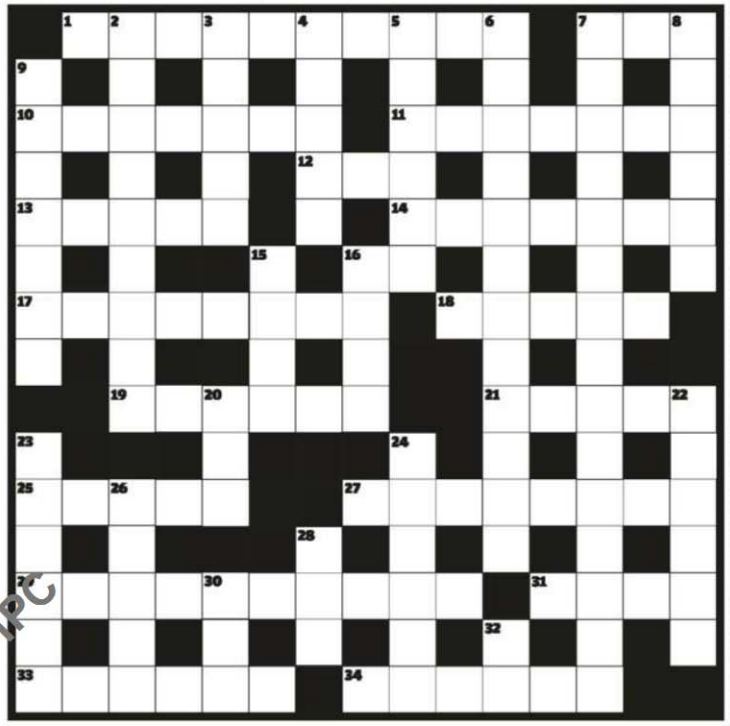
A BAG OF NME SWAG

CLUES ACROSS

1 It's with a really heavy heart I have to announce there's a new single from Editors (1-3-2-4)
7+10A With gender sorted out, it's Fuck Buttons (3-3-4)
11 Going head over heels about Haim? (7)
12 Off the top of my head, I'd say it's an album by legendary folk guitarist Davy Graham (3)
13 Their albums include 'Winning Days' and 'Future Primitive' (5)
14+29A Ho ho! One choc-ice I am ordering for listening to Muddy Waters' classic (7-7-3)
16 Beady Eye shortly to release this (2)
17 (See 4 down)
18 (See 34 across)
19 Slade's killer of an album that actually sounds like Slade (6)
21 Hey presto, it's a single by Ladyhawke (5)
25+3D Be fans' idol, perhaps, from The Wild Beasts (3-2-5)
27 Chuck that single by Jagwar Ma (3-5)
29 (See 14 across)
31 Happy Mondays once sported a 'Kinky ____' (4)
33 "*Wake up, gonna wake up to nothing/Break up, the break up is coming*", The Black Keys (6)
34+18A Emily Fry's to make arrangements with a Britpop band (2-4-5)

CLUES DOWN

2 ZZ Top get fed up watching the box (1-1-7)
3 (See 25 across)
4+17A Public Enemy's battle against authority (5-3-5)
5 This comes before a 'Hook' on CSS song, leaving them free from any guilt (3-3)
6 Singer-songwriter whose final album was the posthumously released 'From A Basement On The Hill' (7-5)
7 First a higher fee has to be arranged for this Flaming Lips performance (4-4-7)
8 Their members include Don Henley and Joe Walsh (6)
9 "*And then I looked up at the sky and saw the sun, and the way that _____ pulls on everyone*", 2004 (7)
15 Different ways for The Kooks to perform (4)
16 First name of lead guitarists with Linkin Park, Aerosmith and Crash Test Dummies (4)
20 For an album Alison Moyet gave us three quarters of a half (3)
22 Erasure album that was part of a Moscow boycott (6)
24+23D Being rather dense, it was counted upon by The Joy Formidable (1-5-6)
26 *When You're Strange* was a 2009 documentary on this band (5)
28 Americans who were 'Leaving New York' (1-1-1)
30 Pop duo ___ And Cry who had '80s hit with 'Labour Of Love' (3)
32 Elvis Presley movie __ Blues, set in the US army (1-1)



JUNE 1 ANSWERS

ACROSS
1 My God Is The Sun, 9 Save Rock And Roll, 10 Ween, 11+14D Rap Dis, 12+21A Pale Fountains, 14 Dolphin, 18 Seeds, 20 I Know, 25 Grech, 28 Era, 29 Yellowman, 30 AM, 31+16A Final Straw, 32+8D Rock'N'Roll, 33 Kick It

DOWN
1+15D Master Hunter, 2 Give Up, 3 Dirty Paws, 4 Sacrilege, 5 Heart, 6 Sidewalking, 7 No One, 13 Snow, 16 Sam Fryer, 17 Republic, 19 Don, 22 Thorn, 23 It Mek, 24 Sonic, 26 Re-Mit, 27 Canal, 30 AFI

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COLLECTORS' CORNER

THE CRIBS

The musical gems no Cribs fan should be without

WORDS: ALAN WOODHOUSE PHOTO: PIETER M VAN HATTEM

BABY DON'T SWEAT/ YOU AND I (2003)

The Cribs' first recorded appearance was on this extremely limited, blue vinyl split seven-inch single on the Leeds-based indie label Squirrel Records. The Cribs recorded two songs, with American singer-songwriter Jen Schande also getting a couple. The original release now fetches a hefty sum on eBay.

Need To Know: Both songs were re-recorded at London's Toe Rag Studios for inclusion on The Cribs' 2004 self-titled debut album.

YOU'RE GONNA LOSE US (2005)

This standalone single was released after the success of second album 'The New Fellas' in 2005. The track was actually released earlier that year as a B-side to 'Hey Scenesters!', the first single taken from the album. This re-recording, produced by Bernard Butler, reached Number 30 in the UK singles charts.

Need To Know: The video parodies popular '90s TV programme *The Word*, and even features the show's host, Terry Christian.

HOUSEWIFE (2010)

Recorded with long-term collaborator Edwyn Collins at his West Heath Studio in London during the period when guitarist Johnny Marr was a full-time member of the band, this track came out as a surprise standalone single with virtually no fanfare. After making a few subtle hints on their website about an imminent release, the first fans properly knew of it was when Zane Lowe played the song on his BBC Radio 1 show.

Need To Know: The seven-inch single release came without a B-side.

SO HOT NOW/ SEPARATE (2010)

Another split single, this time in conjunction with US indie band The Thermals, this track was released for Record Store Day 2010 and strictly limited to just 200 copies. The Cribs' track, 'So Hot Now', had originally come out the previous year as the B-side to 'Cheat On Me', the first single to be lifted from the 'Ignore The Ignorant' album.

Need To Know: 'So Hot Now' also appears on the B-sides CD of their recent Best Of compilation, 'Payola'.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Lisa Wright

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Letter of the week

The best of the NME mailbag

ALL KILLERS, NO FILLERS

From: Emily Hull
To: *NME*
So, I saw The Killers at Wembley last night, and don't call me biased just because I'm a Victim, but seriously it was the best they've ever done. Brandon was beaming, and his voice was on top form. Even Dave and Mark looked remotely pleased. The new song they'd written for – and about – Wembley had half of the stadium in tears, mentioning not only past Wembley legends (Queen, the Stones) but passing out a huge sense of patriotism. We took them in, we've watched them grow, as the song mentions. It was the most thoughtful thing a band could possibly do for their fans, and we are so grateful. The atmosphere was insane and when they came out with 'This River Is Wild', so was the crowd. I'm so glad it went so well for them. I feel like a proud parent watching my babies graduate from run-down pubs in Camden.

NME's response...
Huzzah for Brandon! Big up Big Ronnie! Let's all go crazy for the other two! But seriously, as a twenty-something whose formative romantic experience occurred while sat on a park bench listening to 'Hot Fuss', I'm all for the Vegas boys cementing their place at the top of the indie table. And, as you so rightly point out – and as their ridiculously small post-Wembley gig at The Garage attests – The Killers really do still give a shit about their fans. How many bands of their stature do you think would go back to their roots to play such an exciting secret set? Not many. Which just goes to prove my ever-present theory that 2004/5 did it better (see also, Bloc Party's teeny gig at Birthdays last year). Now excuse me while I go practice my Maximo Park scissor-kicks and dig out the old Black Wire CD. I predict a right LOL – LW

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THE ALL-SEEING EYE

From: Andrey
To: *NME*
I never thought the day would come when I write a letter praising the artistic merit of Liam Gallagher and hail him as a boundary-pusher and even the superior Gallagher, but here I am. While, post-Oasis, Noel has embraced the legend status that befits him and become something of a bobblehead Britpop relic, popping up occasionally on Jonathan Ross or trying to talk over Russell Brand on the radio, Liam has got over the Oasis thing and has gone in totally his own direction. 'BE' is a complete departure from anything Oasis have done and, to be honest, I prefer it. You can see from the interviews that Liam just wants to explore what kind of music he can make and Dave Sitek is a great platform for that. I think 'BE' is a really promising start to what could potentially be a whole new career for Liam and is testament to the level of control Noel had over Oasis. And the fact that High Flying Birds is a bit stagnant goes to show the creative input Liam has had on Oasis. But enough talk about Oasis, she's yesterday's girl. The world has moved on, soon come tomorrow, long live Beady Eye!

From: *NME*
To: Andrey
See, the thing is, I agree on principle here, Andrey. It's good that Liam's not sitting back and resting on his money-making laurels, as he could easily do. And if you're into the new Beady Eye record, then brilliant. The last thing I'd want Liam to do is to carry on making a series of watered down, sub-par Oasis records just for the dollar (which, arguably, they've basically been doing since 'Definitely Maybe' anyway). But prefer it? Really? I mean, if someone held a gun to your head and asked you to choose between 'Flick Of The Finger' and 'Supersonic'... really? – LW

BATTLE OF THE (NEW) BANDS

From: Caitlin
To: *NME*
Help me out here. I don't see what the fuss is with Drenge. Just last issue they were referred to as "one of the UK's most exciting new bands", yet when I saw them support Miles Kane in Oxford I was bitterly disappointed. Each song blurred into the next, every drumbeat sounding more sluggish and pained than the last. To say they sounded like a significantly less exciting White Stripes would be an understatement – is there anybody else out there who feels cheated by the hype?

From: Juliette
To: *NME*
I stayed up until 12.40am to listen to the new track from Jaws and can I just say what a stomper it is! One hundred per cent worth the exhaustion the next day, it was also almost physically painful not being able to listen to it due to the lack of copies of it floating around the web. Having serious withdrawal symptoms, *NME*, I think I've come down with Jaws Flu – the infectiousness of their tracks is a common symptom of the disease. Be warned. I'm going to be controversial and say that Jaws kick Swim Deep's soggy arses – simply Jawstastic! Gold star from me!

From *NME*
To: Caitlin, Juliette
Right then, first things first. Caitlin – are you sure you've got the right band here? Are you feeling a little peaky? 'Cos I've seen Drenge a pretty embarrassing amount of times now and the last thing I'd put them down as would be "sluggish". Also, at their recent Barfly show, singer Eoin introduced a new track with the following one-liner: "This is the first love song we've ever tried to write. It's about

ANDY WILLSHER, REX, DEAN CHALKLEY

me." And if that's not brilliant, I don't know what is. Juliette: full credit to you. Jaws are ace and your dedication to the cause is admirable. Quite like 'Jawstastic' as a term as well. It's, er, Jawstastic! – LW

MONKEY MANIA

From: James
To: *NME*

The music press has been flooded recently with nostalgic thirty-somethings banging on about *Made Of Stone*, *Spike Island* and The Stone Roses in general, leaving me wondering how sensible people can become so religiously obsessed with a band. Then, as I was sat cynically laughing at the thought of paying all that money to strain my ears and hear Ian Brown sing out of tune, the news that a new Arctic Monkeys single had been dropped on iTunes broke. The moment the Black Keys-indebted, outrageously sexy riff of 'Do I Wanna Know?' broke through my speakers – accompanied by sultry sweet and typically sassy vocals from Turner – the thought of chasing a band to the ends of the earth for one last gig seemed perfectly logical! With this track they have proven that they can evolve from the sharp, stabbing tunes on their earlier albums to this, a laid-back, swaggering slice of rock'n'roll perfection. Last album 'Suck It And See' declared they were total masters of their craft, and if album number five follows on in this vein, I think we're going to have to invent a new tier of Godlike Genius for them to dominate.

From: Olivia
To: *NME*

I think I must have been the only Arctic Monkeys fan to have not listened to 'Do I Wanna Know?' on a badly filmed and even worse-sounding phone video and I'm very glad I didn't. The first listen of a song has a lasting impression so having listened to the official version I loved it. Can't wait for the new album.

From: Tom Pickersgill
To: *NME*

It's about time that Arctic Monkeys got back into the pages of *NME*! It's been too long. I can't wait until their new album comes out, but I just hope it's more like 'Whatever People Say I Am, That's What I'm Not' rather than 'Suck It And See'. Even with all these new bands who come out with different styles – bands who I do enjoy to listen to – I would always pick early Arctic Monkeys if I had the choice. That first album is just top class, full of great songs that people still obviously like. Hopefully on their new album, the band have taken their more American style and mixed it in with the brash cockiness of old.

From: *NME*
To: James, Olivia, Tom

Oh, Alex Turner, how do we love thee? Let us count the ways. 'Do I Wanna Know?' is basically Black Keys Of The Stone Age and dear God, that is a swaggeringly sexy combination. As you point out, James, the fact that the Monkeys have gone from spiky indie upstarts to the effortlessly cool specimens we see before us now, while pretty much never making a wrong move is a pretty incredible achievement (and, Tom, I hear you, but you can't stop them from growing up). That's why they were sat happily at the top of the Pyramid Stage, why their forthcoming fifth record is one of the most anticipated albums in ages and why they'll be remembered as one of the most, if not *the* most, important British bands of this generation. All hail the real King Monkeys – LW

STALKERS

From: Jess
To: *NME*

Here's me with Wolf Alice. I got them to sign my copy of *The Bloody Chamber*, as they're named after a short story in it!

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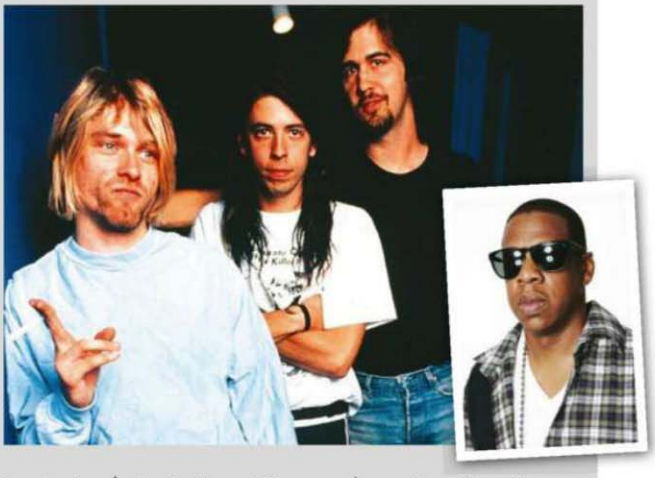
Web Slinging

The highlight of this week's NME.COM action

NIRVANA LYRICS TO FEATURE ON NEW JAY-Z ALBUM

So, it's been revealed that perennial pisser-offer Courtney Love has given permission for Jay-Z to use lyrics from Nirvana classic 'Smells Like Teen Spirit' on his forthcoming record, 'Magna Carta Holy Grail'. An ingenious way to spread Kurt's talents to a new generation, or a money-spinning desecration of an idea that's not hers to sell? Speaking about the decision, Love expressed a concern that daughter Frances Bean might not be too down with the idea. "I'm letting Jay-Z use lyrics – Frances [Bean Cobain] would freak [if she knew about it]. Jay-Z's huge and we're friends. I mean, we're not besties or anything..." she explained. But, judging by your reactions to the news, it seems it's not just Frances who Courtney should be worried about angering.



Best of the responses...

After The Beatles... Nirvana. Please someone make him stop. Noel Gallagher, where are you? **Vasco Sequeira**

Kurt never would have shared that song's lyrics. He hated how popular it got. **Fine Tuning**

Tremendous betrayal not only to Nirvana fans but to Kurt himself. Isn't it bad enough that he already sampled Alphaville's 'Forever Young'? **Clint Corey**

I don't see the problem to be honest. If you don't like Jay-Z then just ignore it. If you like Jay-Z and you like Nirvana, then listen. Not really a big deal. Everyone's overreacting, music has always been about mixing things that shouldn't traditionally go together. Sometimes it works, sometimes it doesn't. **Lukas Mayo**

The reaction says a lot about the state of hip-hop. Twenty years ago, if it'd been Public Enemy, we'd have thought this was cool. Rap had a message then. **Kevin Hood**

IPC

ARISTOTLE > GLASVEGAS

From: Duncan
To: *NME*

"No great mind has ever existed without a touch of madness," said Aristotle. Never have I witnessed this quote more so than at the Glasvegas gig in Newcastle last night. It was probably the best live gig I've ever been to, with the music hitting the crowd in that time-honoured Glasvegas Wall Of Sound. However, the flawed genius, aka James Allan, left me disappointed with his rant to some poor guy who turned his back to him during the last song of the night. He entered into a shouting match during which James had to be held back onstage – 'Go Square Go!' being acted out in front of our eyes! I hope the rest of the crowd remember the genius of the music they witnessed and forgive the touch of madness James obviously possesses.

From: *NME*
To: Duncan

You say tom-ay-to, I say tomato. You say "Aristotle's theory of madness", I say "was probably completely tanked". Subjectivity, eh? – LW

TOM O-DULL

From: James
To: NME

I'd just like to say thank you for your gloriously destructive review of Tom Odell's 'album'. I utterly agree and I think this will be the last time I will be able to enjoy a review of Tom Odell's work without the Brits-fuelled next big thing plastered all over it. The review meant good times. For now. (Oh, and his 'Best Of Friends' cover was even worse than I anticipated).

From: *NME*
To: James

Confession time: I don't actually think Tom Odell is totally pointless. I mean, next time we need cooling off with a wet blanket, at least we all know where to turn – LW

STALKERS

From: Steve
To: *NME*

I met the legend that is Bobby Gillespie at Euston station in London. Both of us were heading up to Glasgow for the Roses! Lovely bloke!

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

ORLANDO WEEKS
THE MACCABEES

QUESTION 1
You've done four covers in the Radio 1 Live Lounge over the years – name two.
"We did 'Boom Boom Pow' and then... a Sally Gunnell homage!"
Correct. You could also have had 'Lonely Boy' by The Black Keys and a Home Alone medley. What was the Sally Gunnell thing all about?
"Around the Olympics we did a medley of Sally Gunnell things. I don't know how to take the samples we made off the sample pad though, so there's a constant fear for Will whenever we play that he'll trigger something – 'And she's coming round the final 100m! Here she is! Sally Gunnell for gold!'"

QUESTION 2
You headlined the NME Awards Tour in 2010. Who was first on the bill for that tour?
"The Dykeenies? No, wait, tell me the question again... erm, it was Bombay on before us, then The Big Pink and then... The Drums?"
Correct

The Drums, headliners of the NME Awards Tour 2010. (Below) Roots Manuva

QUESTION 3
In which 2008 film did 'Toothpaste Kisses' feature?
"It was in a film called *Brick Lane* at some point... hang on! *The Inbetweeners*!"
Wrong. The film that year was Angus, Thongs And Perfect Snogging
"Highbrow. We got asked if we wanted the song to be used on an advert for a New Zealand dentists' chain too. We declined."

QUESTION 4
Roots Manuva guested on your single 'Empty Vessels' in 2010. He also appeared on a Gorillaz track a couple of years before, but which track?
"Oh... I can't remember."

Wrong. It was 'All Alone' from 'Demon Days'. How was Roots Manuva to work with?
"We were in this rehearsal space in Bermondsey, south London, and someone opened the door to have a cigarette or what have you and he turned up and cycled straight into the studio without stopping. That set the precedent."

QUESTION 5
You invited a brass band to record a version of one of your singles for its B-side – which single, and what was the name of the brass band?
"We asked the Dodworth Colliery Band to do a cover of... well, it was the B-side to 'Can You Give It'."
Correct
"That was a good idea! Well done us! We had brass on that record and we wanted to have a theme and a Britishness – well, the quirks of Britishness – to all the artwork and the singles and things. The video for 'Can You Give It' was all the cheese-rolling, which is charming. It's an odd thing to do with yourself isn't it?"

QUESTION 6
You were nominated for the Mercury Prize in 2012. Name three other nominees.
"Jessie Ware, Richard Hawley and Alt-J."
Correct.

Fellow Mercury nominees Alt-J

QUESTION 7
On the 'Wall Of Arms' cover, what colour are your clothes?
"Blue hat, green shirt and a brown sleeveless jacket thing."
Correct. How was it being painted for a day?
"That's the closest I'll ever get to knowing what a facelift feels like. When it dries, it tightens up so much and then you have to try and smile..."

QUESTION 8
In the video for 'About Your Dress', what animal is painted on everyone's T-shirts?
"Is it an elephant? Because there was an elephant slide, so that's why I was going with that. Wait, is it a fish?"
Correct, a fish

QUESTION 9
You headlined the Radio 1/NME Stage at Reading and Leeds last year – who headlined on the other two days?
"Erm... Limp Bizkit? The Horrors?"
Wrong. At The Drive-In and Justice

QUESTION 10
Which former touring partner of yours did a remix of 'Love You Better'?
"I don't know. No idea."
Wrong. It was Bloc Party's Russell Lissack
"Oh! Thanks Russell! The remix thing gets a little... there are other things I'd be more worried about forgetting to be honest, but that doesn't mean it's not very nice."

Total Score

6/10

"My memory's terrible. I forget lyrics basically every time we play, so I'll take that."

WORDS: LISA WRIGHT PHOTO: ROSS GILMORE, REX, RICHARD JOHNSON, TOM MARTIN

COMING NEXT WEEK

Opening for the Stones,

the state of the world today,

and being one of Britain's best-loved musical heroes.

The manifesto of Primal Scream legend

BOBBY GILLESPIE

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OUT WEDNESDAY JULY 10

ED MILES

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